# SQUARE DANCING

MARCH, 1972
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THE
OFFICIAL
MAGAZINE
OF
The
*Sets in Order*
AMERICAN
SQUARE
DANCE
SOCIETY



*Pulling Together*
*For Square Dancing*

*(see page 20)*



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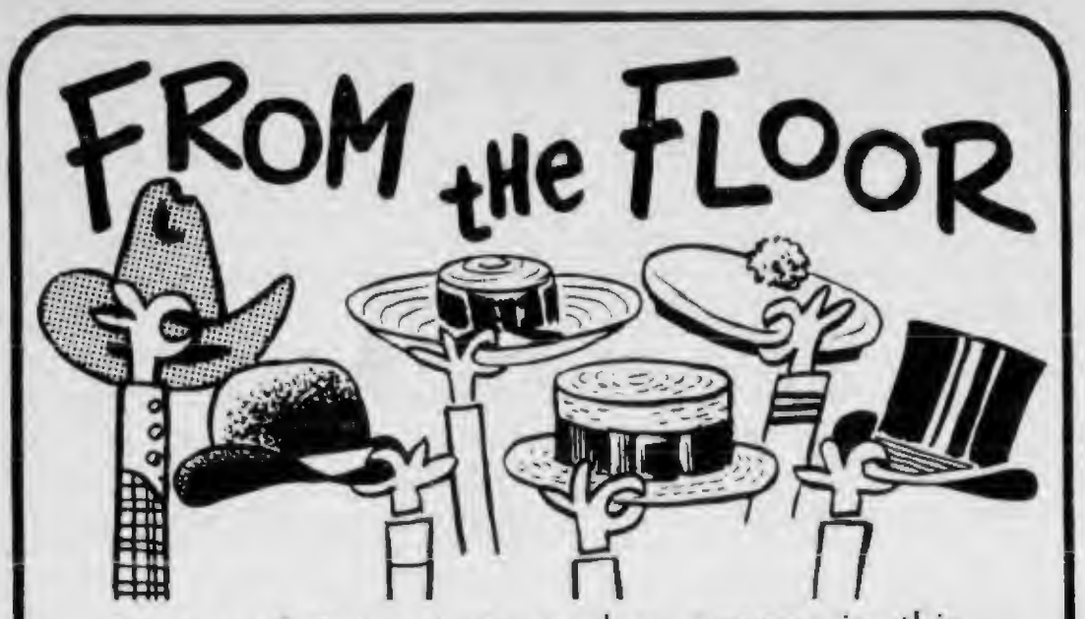
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**ASILOMAR**
THE *Sets in Order* AMERICAN SQUARE DANCE SOCIETY
462 North Robertson Boulevard • Los Angeles, California 90048

ASILOMAR • SQUARE DANCE • VACATION




Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I don't know what happened but all of a sudden we had three squares of beginners on our first night of beginners class in September. They have all stuck it out — now that may not seem like a large group to you mainland folks, but here in Maui (Hawaii) that's almost a convention. At our 4th Annual Square Dance the beginners were invited and all had a good time. As far as Maui is concerned square dancing is moving ahead.

Dave Wischemann
Kahului, Maui

**ABOUT THIS FEATURE**

Letters to the editor have always had a place in Sets in Order - SQUARE DANCING magazine. Only a few letters can be used each month and these usually cover a wide variety of subjects — editor.

Dear Editor:

For some time I have intended to write and thank you for the very nice article in your June 1971 publication entitled "Square Dancing and the Single Girl-Man." We thought the article was very good and that it did so

*(Please turn to page 78)*




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# SQUARE DANCING

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**NEWEST FLIP SQUARES** | **TOP 25252** **"EVERYTHING BUT LOVE"** by Joe Prystupa
Feeding Hills, Mass .

**TOP 25253** **"HAVE A HAPPY TIME"** by Chip Hendrickson
Newtown, Conn.

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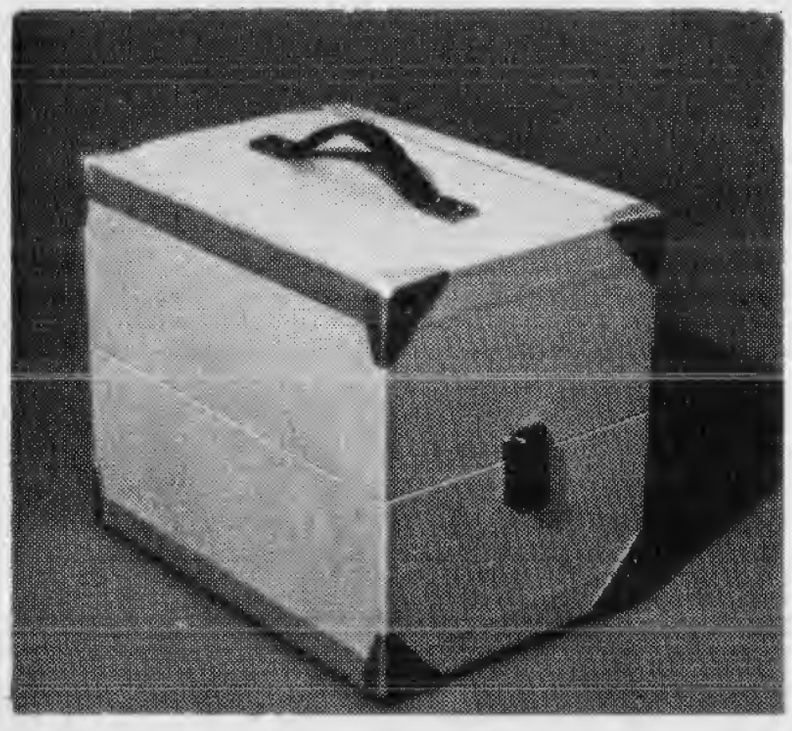
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# RED HOT Line

NEW, FOR CALLERS: The Electro Voice Corporation has reportedly come out with a new, light-weight microphone which can be attached to the caller's eye glasses. A number of these new mikes in process of being tested for square dancers.

CALLERLAB '72 FLASH: A limited sized meeting of outstanding caller/leaders from across the country met in Monterey, Calif., last month to report on studies made during the past year. An outstanding "service-to-the-activity" program was decided upon (and will be reported later) for the balance of 1972. Those in attendance were Don Armstrong, Marshall Flippo, Jerry Haag, Jerry Helt, Bruce Johnson, Arnie Kronenberger, Frank Lane, Jim Mayo, Bob Osgood, Bob Page, Bob Van Antwerp.

SISTER CLUBS OVERSEAS: A number of U. S. and Canadian clubs have indicated an interest in adopting a "Sister Square Dance Club" in a country overseas for the purpose of exchanging ideas, letters, and possibly visits. More later on this.

FOLLOW-UP STORY: The Syndicated Ann Landers Column recently printed a letter concerning a marital problem with square dancers. The stir caused by the letter and its answer was immediate and effective. The following reply appeared in the column in early February: "Dear Ann Landers: We, the 32 undersigned members of the Golden Crescent Square Dance Club in Lorain, Ohio, take strong exception to the letter from the woman in Billings who blamed square dancing for her husband's involvement with another woman. Square dancing is one of the cleanest. healthiest, most wholesome pastimes in the world. To knock this joyous tradition is an insult to the thousands of people who enjoy it. Square dancing should not be condemned because one husband in Billings can't behave himself. Set the record straight. - Perturbed Members." Miss Landers' reply: "Dear Perturbed Members: Far be it for me to knock square dancing. Some of my best friends are square dancers. The fault lies with that guy in Billings and not with the dance. The scoundrel would have found a playmate in a church choir - if one were available. I am sorry I failed to make the point. My apologies to all the clean, healthy and wholesome square dancers everywhere." Congratulations to the hundreds who must have written in to Miss Landers.



*NEW ZEALAND? — see page 41* 

# fashion feature



Take a self-embossed polyester fabric in a delicate flattering soft pink and you need little else for trim. Aggie Reid of Tacoma, Washington, saw the value of her material and enhanced it by adding a narrow lace trim to the edges of the three-tiered skirt, the tiny puff sleeves and scoop neckline. A successful and beautiful result indeed!

*Have you ever done the Brussels Sprout?*

*Come with us and try!*



**The Castle of Beersel near Brussels, Belgium**

Photo courtesy
Belgian Tourist Bureau

# *Come join us!*

Belgium beckons following a storybook tour that takes us first to Italy with such out-of-the-way places as Pompeii, the Isle of Capri and Venice on our itinerary. Then there's Dubrovnik, Yugoslavia, followed by a great visit to Budapest, Hungary. These are the places few square dancers have visited and we have selected early fall as the fitting time to enjoy the wonders of all these countries. Following Brussels we fly to London for a square dance, more unusual sights to see and a grand finale to our tour of tours.

The tour dates are from September 14 thru October 5, 1972. Your tour escorts will be Bob and Roberta Van Antwerp and Bob and Becky Osgood. During the three weeks there will be opportunities to square dance, to see the major sights each area has to offer and to enjoy leisure moments when you can go off and adventure on your own.

The complete, illustrated brochure was included in the October issue of SQUARE DANCING. If you have any questions or if you would like extra copies for friends please write to us.

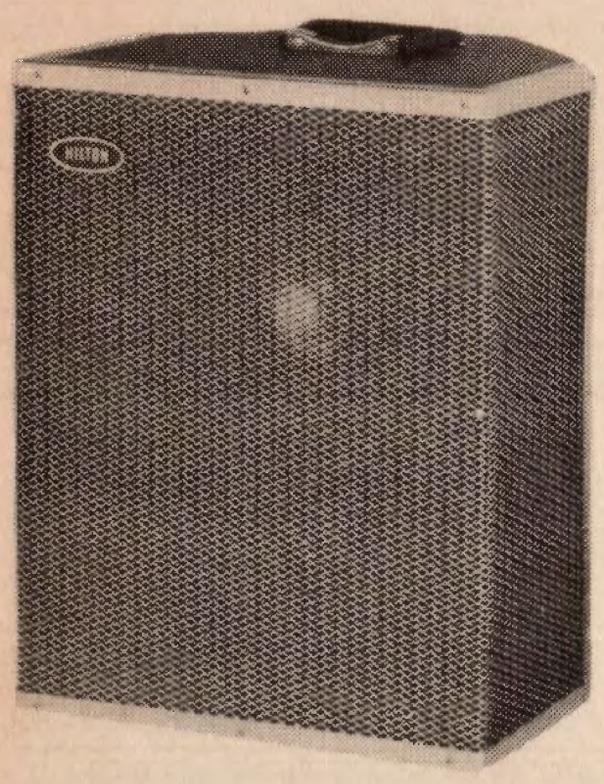
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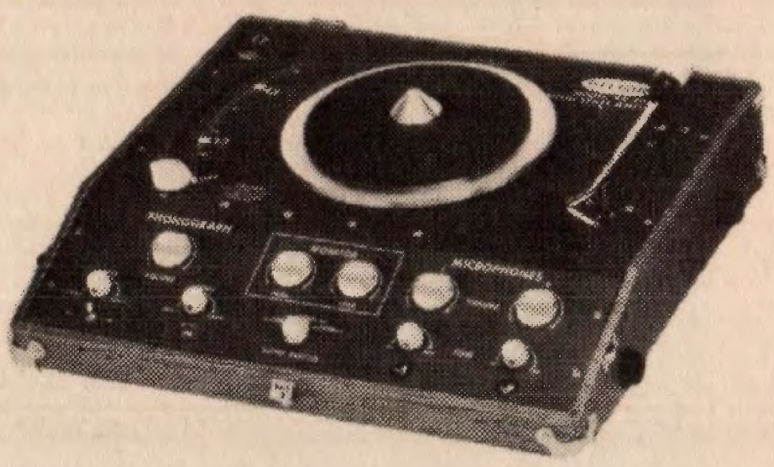
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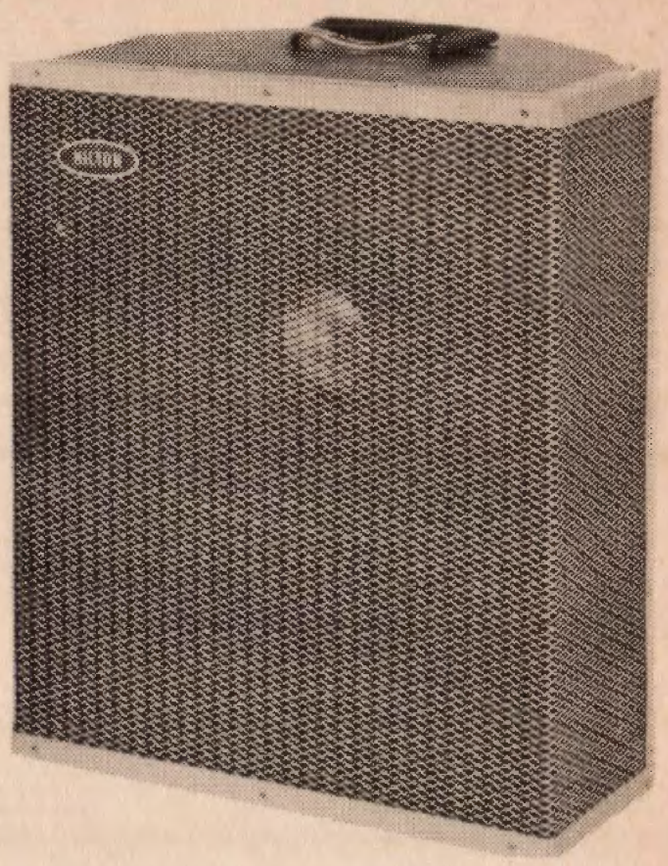
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Hilton Audio Products, 1009-A Shary Court, Concord, CA 94520 or Phone (415) 682-8390.

LET'S COMMUNICATE

# *What do we mean when we say . . .*

# ?

## Square Dance Semantics
## A Game We All Play

TO THOSE SQUARE DANCERS who in recent years have been able to bundle the square dance clothes into the trailer and set off for distant cities, the fun of square dance adventuring is well known. Once inside a square dance hall in a strange city, suddenly everything becomes familiar. The dancers in their costumes, the music from the public address system, the calls coming from an unfamiliar caller, are all "old friends."

Occasionally, as a dancer travels from one state to another, across Canada and down into Florida, he does notice little differences in the meaning of the terms dancers use. Oh, the terms are the same all right, but it is the manner in which they are used that counts.

For example, you might be visiting a strange city and discover, with a degree of disappointment perhaps, that the only club dancing on that particular night lists its dance as *intermediate*. At home, after having danced more than a year, your club consists of some of the most experienced dancers in your area and you're proud of the fact that your caller refers to you as his "high-level dancers."

However, you decide to be patient and give it a try. You go into the hall, join the square that needs one more couple and within 30 seconds of the beginning of the first tip *you are clobbered*. By the time that first dance is over you've heard half a dozen calls that were new to you. Even the familiar calls are done from setups you've never experienced. You're a *high-level* dancer; these folks say that they are *intermediates*?

You soon discover as you travel that much of the square dance terminology relates only to one particular, specific area. In this city that you are visiting the activity may have been going on for many years and the dancing as a whole is quite advanced. At the same time you realize that almost any new experimental movement is a "difficult" movement until you have learned it. Finally you discover that it's well to reserve your opinions about grading the complexity of dances in any community foreign to you until you get to the dance, watch from the sidelines for a tip perhaps and notice what is being called.

Also, you may become aware that the grading system is not a good one. If the people had listed their event as a 50 basics dance (50) or an extended basics dance (75), as an experimental dance (Exp) or workshop (W), it might ring a bell for you and other traveling dancers.

If it were possible to "key" all square dances —*everywhere*, so that a glance at a directory would tell you immediately just what you could expect at a club dance, the problem might be conquered.

Let's say that you used the symbol (50) after a club name to indicate that all members had completed a minimum of 10 lessons and knew all 50 basics in the Basic Program. It might also signify that they did simple square dancers' rounds—or you might need a (50R) to be more explicit. On that basis a (75) after the club name in the listing would tell visitors that those attending had the equivalent of 30 lessons behind them and could handle the list of 75 Extended Basics. A club that listed the 75 basics, enjoyed occasional experimental movements and kept up with the Round of the Month might be designated as the Wagon



*Go Polynesian — see center section* — 9

Wheels Square Dance Club (75 Exp. R).

One could spend considerable time developing this theory. The problem, of course, would be to keep the "key" system simple. With no lid on the classifications one might discover out there somewhere a club known as the Left Allemanders (64 C Exp F Ch R) which means that they utilize the first 64 basics, some contras, an experimental figure now and then and they're crazy about challenge round dances. (Oh yes, the "F" refers to Food at refreshment time.) Of course, it's a simple matter to blow holes in an idea before it ever gets off the ground, but it's easy to see how involved such a system could become.

The terms *high-level, low-level, fun-level, challenge-level* mean little. *Challenge dance, workshop dance, beginner dance* are all simply names that can take on any meaning the caller, a particular group or a certain area decide upon. The need for universal terminology has existed for many years.

Perhaps this is a good time to look at a number of the designations that fit in at least some areas. These definitions are only in the rough-working stages. Hopefully there can come out of all of this a universally acceptable language before this year is over.

A member from Binghamton, New York, writes in answer to our request in the December 1971 issue for definitions and sends us some of his descriptions. We'll use these as a starting point.

**Challenge:** Calling/dancing where the caller has the option to use any movement which has ever received wide acceptance (no matter how old), no walk thrus, and with many of the positioning or setup movements omitted. Depends to a considerable extent on dancer experience and memory. Tempo may be at the high end of the range. Or, using a different approach, *challenge* simply means using material that is, at the present time, over the heads of a particular group of dancers and, in this case, refers only to standard, comfortable tempos.

**Hash** (as differentiated from challenge): The caller has the option to use any movements currently in vogue (over a 3-year span) in combinations which fit together and conform to body mechanics and flow. No walk thrus and the tempo may be slightly accelerated. Or, once again using a different definition, *Hash* simply refers to the free, ad lib combining of standard patterns and accepted basics in order to provide interesting challenge.

We're presenting these as a place to start in an attempt to determine if we can come up with a definition that means the same thing in almost every area.

### What About Callers?

There's another subject that needs defining. This has to do with the various categories into which callers seem to fit. Not that it really matters, because a *caller* is basically one who calls, who has the ability to project his voice to a floor of dancers in such a way that they can follow his directions, both singing and patter, and so that they can learn from his teaching. However, here are some of the types of callers that have emerged over the years. How do your definitions compare with these? (Some of these listed come from Chuck and Eileen Fitzgerald of Binghamton, New York.)

**A name caller:** One who has established himself; a caller whose name will be recognized more than 100 miles from his home; (popularity-wise) one whose name will attract dancers.

**A traveling caller:** A fulltime or part-time caller who derives a portion or all of his living from calling and travels at least a portion of the time to cities around the country and around the world in order to call for pay.

**A professional caller:** (Note that there is very little difference in our book between a professional caller and an amateur. The word "amateur" refers to *one who loves* what he is doing. The term "professional" refers to the respect and attention he devotes to the art of calling.) One who calls either for pay or who donates his services so that others may dance.

**A challenge caller:** One who is able to and who enjoys calling "challenge" dances; one who specializes in challenge calling and/or teaching challenge movements.

**A hash caller:** One who excels at improvising or specializes in "hash" type of calling.

**A recording caller:** One who has been featured on flip side singing call or patter call records with some degree of regularity; one

*(Please turn to page 55)*

# Square Dance Date Book

# The BIG EVENTS of 1972



**Big Events — not just on the North American Continent but all over the world. This one, the 12th National Australian Square Dance Convention, was held in Perth last year.**
(Photo by Australian News and Information Bureau)

RECENTLY A WRITER for a national publication, intrigued at the scope of contemporary square dancing, asked about the size of the festivals, roundups, and conventions that play such a large part in the activity. When told that they range from several hundred to as many as 20,000 she seemed unimpressed at first. When told that these were not spectators but were all participants she couldn't hide her amazement.

In comparing square dancing to other activities, look at an average college football game that might attract from 10,000 to 15,000. These are on-lookers watching as two eleven-man teams play the game. Consider baseball, golf, bowling, you name it, you'll find difficulty in coming up with any participation activity that even begins to rival square dancing for its total-involvement characteristics.

Big events are not the whole ball of wax for square dancers but they do serve in many instances as "the big party," the spring fling, the target date for many club and class programs. Where, at one time, the big functions in square dancing were few, today there are several hundred held at different times throughout the year which welcome the dancer. Keep this list handy and when you're planning your next vacation or business trip perhaps you can include an area festival or two.

Mar. 3-4—2nd Annual Mardi Gras Festival, National Guard Armory, Charlotte, N.C.
Mar. 3-5—San Diego 1st Annual Spring Fling, Scottish Rite Masonic Memorial Center, San Diego, Calif.
Mar. 3-5—Yuma S/R Dance Ass'n 22nd Festival, Pete Woodard Jr. High School, Yuma, Ariz.
Mar. 4—Fredericksburg Twirlers 7th Annual Sq/Rd Dance Fest., Nat'l Guard Armory, Fredericksburg, Va.
Mar. 4—Finger Lakes Area Councils 1st Flac-Festival, Watkins Glen H.S., Watkins Glen, N.Y.
Mar. 4—11th Annual State Conclave, McAllen, Texas
Mar. 10-12—Potowatomi Pow Wow, Angola, Ind.
Mar. 11—19th Annual Blue Grass Hoppers Spring Fest., Yates Elementary School, Lexington, Ky.

Mar. 11—6th Annual ORA Spring Swing, Bell Municipal Audit., Augusta, Ga.
Mar. 11—Spring Jubilee sponsored by CKSDA, City Audit., Manhattan, Ks.
Mar. 11-12—10th Annual Roundup Romp, Western Dance Center, Spokane, Wash.
Mar. 14—Friendly Neighbors Special Dance, Community Center F.E. Warren A.F.B., Cheyenne, Wyo.
Mar. 16-18—WASCA's 13th Spring Festival, Sheraton Park Hotel, Washington D.C.
Mar. 17-18—3rd Annual Maple Sugar Festival Burlington High School, Burlington, Vermont
Mar. 17-19—2nd Annual Bozeman Holidays, Hotel Baxter, Bozeman, Mont.
Mar. 18—Desert Sidewinders Windup, Indio H.S., Indio, Calif.
Mar. 18—Round Up, Rome, Georgia
Mar. 18—State Ass'n sponsored Charter Dance, Coliseum, Macon, Ga.
Mar. 18—Banff Trailers 12th Anniversary Dance, Branton School, Calgary, Alberta, Canada
Mar. 18-19—United S/D Ass'n 6th Annual Bakersfield S/D Fiesta, Kern County Fairgrounds, Bakersfield, Calif.
Mar. 19—Conn. Sq/Rd Dance Festival, Newington, Conn.
Mar. 19—3rd Annual Spring Arnd sponsored by Lotus Rounds, Hickory Park, Temperance, Mich.
Mar. 19—Circle O's Annual Sunday Aft. S/D, Tri-Palm Estates, Thousand Palms, Calif.
Mar. 19-21—Ontario Rnd Dance Showcase, 401 Inn, Kingston, Ontario, Canada
Mar. 24-25—10th Iowa State Sq/Rd Dance Convention, Sioux City Audit., Sioux City, Iowa
Mar. 24-25—13th Tar Heel Square Up, Benton Convention Center & Civic Center, Winston-Salem, N.C.
Mar. 24-26—6th Annual San Diego Round Dance Fest., Balboa Park, San Diego, Calif.
Mar. 24-26—Kansas State R/D Festival, City Audit., Emporia, Ks.
Mar. 25—Freshman Special, Manor School, Monroe, Ind.
Mar. 25—4th Annual Ruy Camp Memorial Dance, Southeastern Fairgrounds, Atlanta, Ga.
Mar. 25 — 4th Annual Grand Promenader's S/D Fest., John Wayland Inter. School, Bridgewater, Va.
Mar. 27—Lift Lock Sqs Annual Spring Spree, Crestwood High School, Peterborough, Ontario, Canada
Mar. 31-Apr. 1—25th Anniversary of Aggie Haylofters S/D Club of Colo., State University, Fort Collins, Colo.
Apr. 1—Fairystone Squares' 5th Ann. Spring Fest., Collinsville Rec. Center, Collinsville, Va.
Apr. 7-8—Alabama Jubilee, Municipal Audit., Birmingham, Ala.
Apr. 7-8—9th Ann. Forest City Fest., Centennial Hall, London, Ontario, Canada
Apr. 7-8—18th Ann. North Dakota Conv & Jamboree, Fargo, N.D.
Apr. 7-8—Square Tunes Jubilee, Gatlinburg, Tenn.
Apr. 7-8—Piedmont S/R Dance Fest., Winston Salem, N.C.
Apr. 8—Ranier Councils Spring Fest., Bellarmine High School, Tacoma, Wa.
Apr. 8—Wagon Wheelers' Annual Fest., Lee School Audit., Manhattan, Ks.
Apr. 15—Stardusters Nite Owl Dance, St. Mary's H.S., Cheyenne, Wyo.
Apr. 21-23—11th Ann. Spring Fling, Mary E. Sawyer Audit., LaCrosse, Wis.
Apr. 21-23—Trails' 20th Annual S/D Jamboree, Trail, B.C., Canada
Apr. 21-23—13th Ann. Sonora Pass Vacationland S/D Fest., Mother Lode Fairgrounds, Sonora, Calif.
Apr. 21-23—Hollywood Fling, Sheraton-Universal Hotel, No. Hollywood, Calif.
Apr. 22—Freshman's Frolic, New Westminster Rec. Centre, New Westminster, B.C., Canada
Apr. 22-23—3rd Ann. Western Nebraska S/D Ass'n Fest., City Audit., McCook, Nebr.
Apr. 25-30—19th Ann. International Azalea Fest., The Scope Convention & Cultural Center, Norfolk, Va.
Apr. 28-29—Spring Fling, North Pole, Alaska
Apr. 28-29—13th Ann. New England S/D Conv., Springfield, Mass.
Apr. 28-29—"D.J." Days Spring Frolic, Marlborough Hotel, Winnipeg, Manitoba, Canada
Apr. 28-30—Concord Weekend, Concord Inn Garden Hotel, Concord, Calif.
Apr. 29—Central Puget Sounds Spring Fest., Tyee High School, Seattle, Wa.
Apr. 29—S/R & Folk Dance Fed., Spring Fest., Wessington Springs, S.D.
Apr. 29—Annual Spring Fling, Perry, Ks.

Apr. 29—Roll-a-ways All Night Dance, Monticello, Ky.
Apr. 29—Atlantic City "All Niter" Dance, Lafayette Motor Inn, Atlantic City, N.J.
May 1—9th Ann. Capitol Sq. Cotillion, FSU Ballroom, Tallahassee, Fla.
May 5-7—25th Silver State S/D Fest., Centennial Coliseum, Reno, Nev.
May 6—Ann. Buccaneer Days Sq. Dance, Exposition Hall, Corpus Christi, Tex.
May 7—2nd Day in May Fest., Sheraton Inn, Binghamton, N.Y.
May 8—Western Mass. S/R Dance Ass'n Coordinators Ball, Powder Mill School, Southwick, Mass.
May 11-13—11th International Square Dance Convention, Hamilton, Ontario, Canada
May 13—Roanoke Valley S/D Inc. 2nd Spring Fest., Fleming H.S., Roanoke, Va.
May 19-21—Calif. State S/D Conv., Anaheim Convention Center, Anaheim, Calif.
May 19-21—Missoula Area Fed. Spring Fest., New University Center Ballroom, Missoula, Mont.
May 19-21—Ohio State Convention, Cincinnati, Ohio
May 20—13th Tulip Time Fest. S/D, West Ottawa H.S. Gym, Holland, Mich.
May 21—Ketchallaits 4th Ann. Connecticut Teen Jamboree, Platt H.S., Meriden, Conn.
May 21—D.L.D.V's 22nd Annual Spring Fest., Clementon Park, Clementon, N.J.
May 26-27—6th Ann. Peach Blossom S/D Fest., Canajoharie, N.Y.
May 26-29—Camper's Capers, Port Clinton, Ohio
May 27-29—Montana State S/D Fest., Columbia Gardens, Butte, Mont.
May 27-29 — State Convention, Diplomat Hotel, Hollywood, Fla.
May 29-30—18th Ann. Golden State Roundup, Oakland, Calif.
June 1-3—13th International State S/R Dance Convention, Regina, Sask., Canada
June 2-4—6th Ann. State S/D Fest., hosted by Valdez Sour Docees, Valdez, Alaska
June 3—10th Ann. State Fest., Ft. Worth Conv. Center, Fort Worth, Tex.
June 9-11—Celebrating 25th Ann. of the S/D Fed. of Minn. etc. at the 21st State Conv. in Duluth, Minn.
June 9-11—The Lucky 13th Nat'l S/D Conv., Brisbane, Queensland, Australia
June 11-12—CSSDA 17th Ann. S/R Dance Fest., Grand Junction H.S., Grand Junction, Colo.
June 11-13—20th Conv. S/D Fed. of Minn., S.W. Minn. State College, Marshall, Minn.
June 12—Fraser Valley Centennial Hoedown, Chilliwack, B.C., Canada
June 16—Aces and Deuces Ann. & Trail End Dance, Fair Center Hall, Antelope Valley Fairgrnds., Lancaster, Calif.

## THE DATE BOOK

This month we augment the regular Date book with listings to cover the year. "Big Events" listings appear each month and cover the current and up-coming month. Be sure yours is in at least two months prior to date of publication.

June 16-17—6th Ann. Nat'l Mountain Style S/D Fest., Hoedown Island, Natural Bridge State Resort Park, Slade, Ky.
June 16-17—3rd Ann. Hampton Roads S & R Dance Fest., Hampton Roads Coliseum, Hampton, Va.
June 16-18—22nd Ann. Wash. State Fest., Eisenhower H.S., Yakima, Wa.
June 20—Free Trail Dance sponsored by Omaha Area Callers Ass'n, Hwy 73-75, Omaha, Nebr.
June 20—Williamsburg 149ers Trail Dance, Starlite Roller Rink, Williamsburg, Ia.
June 22-24—21st Nat'l S/D Convention, Des Moines, Ia.
June 30-July 2—7th Ann. Shin Dig, Di Lido Hotel, Miami Beach, Fla.
July 13-15—4th Far West Western S/D Conv., Portland Memorial Coliseum, Portland, Oreg.
July 15—Alliston Swinging Eights' Ann. Barn Dance & Barbecue, Elgin Blakely's huge potato barn, Alliston, Ontario, Canada
July 15-16—Cayuga Cut-ups 6th Ann. S/D Weekend, Emerson Park, Owasco Lake, Auburn, N.Y.
July 16-21—Promenade Hall's 1972 Callers Course, Promenade Hall, 35 miles S.E. of Chicago, Ill.
July 20-23—Rovin Squares 5th Ann. S/D Camporee, Bloomsburg Fairgrnds., Bloomsburg, Pa.
July 22—SOTEX Ass'ns Summer Special

*(Please turn to page 75)*

# THE FRONTIER DANCE



*By Robert Lee Cook, Boulder, Colorado*

## The Clodhopper Dance Part 3

THE WIND SEEMS ALWAYS TO BLOW on the plains. No one pays much attention to it between May and September unless it comes in with a hail storm, is part of a drought, or takes the sudden explosive form of the tornado. But in September it begins to take on an unpleasant edge, becoming sharper and more cruel as the weeks pass. Faces and hands begin to burn raw as the first frost comes. Lips and knuckles crack as the first snows appear on fields and pastures. When one has to use an ax on the ice in the stock tank so the horses and cattle can drink, then the wind squeaks and snarls, tearing at human skin with knives of ice, abrading eyes and noses with blowing grains of sand and glass sharp crystals of snow.

People living in isolation during a Great Plains winter have been known to go mad, turn homicidal, or kill themselves; to die of exposure, pneumonia, or — when snowbound too long — starvation. But unless the weather turned exceedingly bad, the farmers generally managed to make the long frigid journey to a dance somewhere in their areas. A ten-mile trip from farm to farm along country roads can be difficult enough today, even in a modern truck or car. Those of us who can recall making such a trip in a 1925 Model T touring car, its sidecurtains flapping and letting in bushels of sand and waves of wind, are even more appreciative of how it must have felt to make such a journey by wagon, sledge, or horseback. People huddled beneath buffalo robes, quilts, or tarps, wrapped their feet in pieces of sacking and then buried them in straw; listened to the snow on the road creak with cold, heard and felt the wind make a sound more scream than whistle; felt toes and fingers and noses go numb; watched tumbleweeds bound along like prairie demons or whimsical cannonballs to thud against the side of the vehicle or against the ribs of the snow-covered horses.

It often was so cold that "the sun won't come up because the stars is froze in place!" Or one "seen four jack rabbits froze solid in mid-jump and they'll hang right there in the air till spring thaw!" Or, "We sawed up the frozen moonlight and took chunks of it home to light up the inside of the barn with." Or, "The tails froze plumb off of the horses and we had to nail them back on with icicles!" But the dancing place was warm when the people arrived, thawed themselves before the red hot stove, and with stinging faces and still-numb hands and feet began to dance:

**"First lady and opposite gent give right hands across**
**Join your partners, balance four in line**
**Break in the center, swing half round**
**Cut a figure eight with the lady in the lead"** (1874)

And with scarcely a break to change partners the dancers responded again to the music (a single fiddle or perhaps only a man whistling) to do:

**"First couple lead to the right and four hands round**
**Break and swing a butterfly whirl, four hands round**
**Now the ladies doe and gents you know,**
**And chicken in the bread pan, pickin' out dough"** (1880)

Two tips, and the set is done. There's a pause for talk, a tin cup of coffee (or something stronger), and then the caller whoops for a SICILIAN CIRCLE:

**"Everybody in the hall join hands**
**Balance and swing**
**All the men left, grand right and left**
**Promenade where you are**
**Balance and swing again, grand right and left**
**Promenade again"** (1875)

And this ends with the fine old chorus:

**"All the men left with the old left hand**
**Why in the world don't you right and left grand?**
**Mind what I say and don't go away**
**The old man's gone and we'll all chaw hay!"** (1881)

A profusion of dances was done on the Great Plains between 1870 and 1895, few of which can in any way be attributed to the cowboy (who didn't begin to appear in meaningful numbers until the mid-70's and then brought precious little with him in the way of dancing). A search through old collections, newspapers, and printed recollections reveals dozens of old standards in the area of traditional squares, such as:

"Three couples form arches and the fourth croquet"

"Two gents whirl with the elbow whirl"

"Right and left through, and right and left six"

"Right and left four and eight, across the hall"

"Birdie in the cage and seven hands round"

"First little girl run around the ring"

"First couple swing, down the center, divide the ring"

"Cheat or swing as you like"

"Birdie in the cage and three hands round"

"Circle two-step"

"Swing twenty-five cents, now a half-a-dollar"

"Pass right through and balance two"

"Grapevine twist"

"Sashay by and make a bow"

All of the above can be found in records of 1882 or earlier in Nebraska, Kansas, eastern Colorado or the Dakotas. They can also be found contemporaneously in Missouri, Ohio, Illinois, Indiana, and points east and southeast. As early as 1870 the doe-si-doe was being called and danced on the plains (both as docey-doe and dos-a-dos), and in 1872 the old "Honey Comb" call ended with:

**"And hurry up, boys, pat 'er on the head**
**If she don't like biscuits, feed 'er slapjacks**
**If she don't like slapjacks, feed 'er corn bread"**

The next tip might begin with:

**"First couple balance right in the middle,**
**And make the left foot keep time to the fiddle."** (1874)

And go on with:

**"Eight hands high, ladies bow and gents bow under**
**Hug 'em tight and swing like thunder."** (1881)

In February of 1881 someone recollected a running set and came up with:

**"Three by three with a polka step**
**Three hands round and on to the next."**

This may have ended with:

**"Doe-si-doe ballonet**
**Break and swing, half right and pass right through"**

The next tip may have begun with:

**"The first little man with the first little girl,**
**Go down the center and around the world**
**Girl goes gee and the man goes haw**
**Gee-haw, gee-haw, gee-haw, gee-haw"**

There were such interesting calls as: "First couple break and circle to the right with a post-auger twist!" Or, "Peek a boo four, peek a boo six!" There were variants on "Swing that gal from Arkansaw," and a pre-Texas cowboy pattern which began:

**"All four gents to center and back to the bar**
**All four ladies to center and hook up a star**
**Left hands back and don't get lost"** (1878) (1872)

In earlier patter we find such things as: "Ladies bow-wow and gents yow-yow!" and "Swing on the corner like swingin' on the gate!"; such curiosities as: "Ladies balinette and gents counterdance!" or "Form the needle's eye and balance." *Doe-si-doe* was used for either the docey-doe or the dos-a-dos, depending on the pattern, and there are times when we cannot be sure which was intended. And among the dances popular before 1880 is an old frontier classic which begins: "First couple waltz down the center and there you divide." This is also recorded in Henry Ford's

*(Please turn to page 70)*

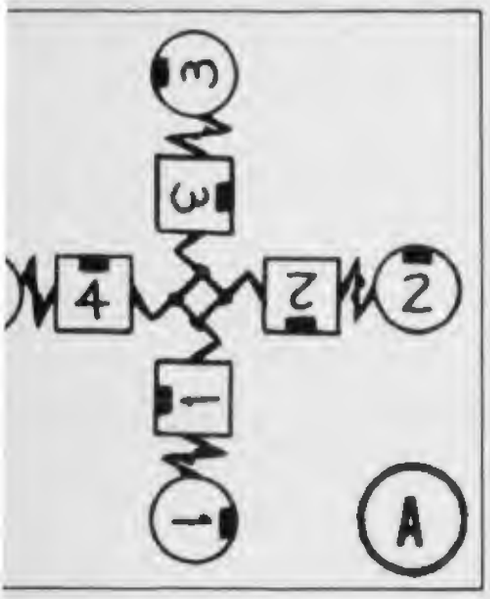
# TAKE A GOOD LOOK

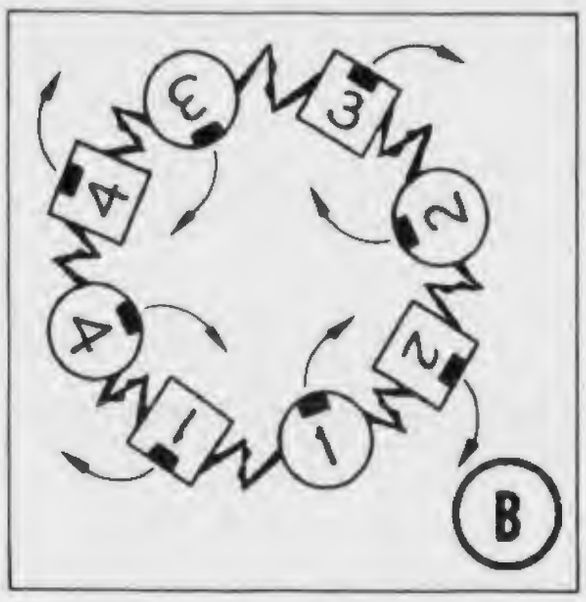
## a feature for dancers

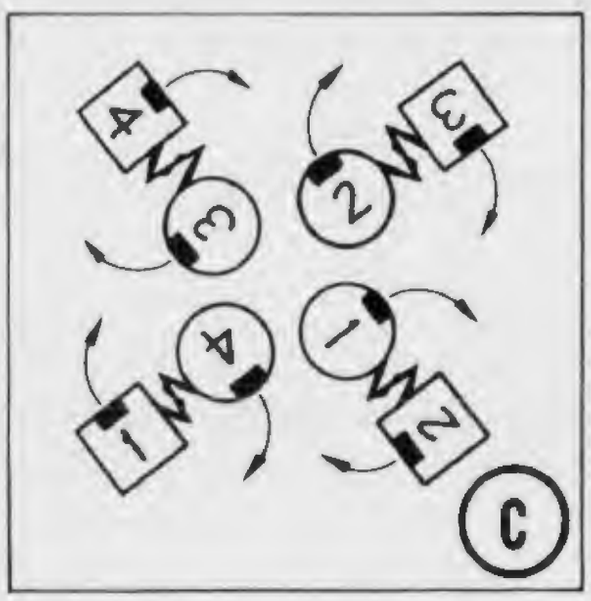


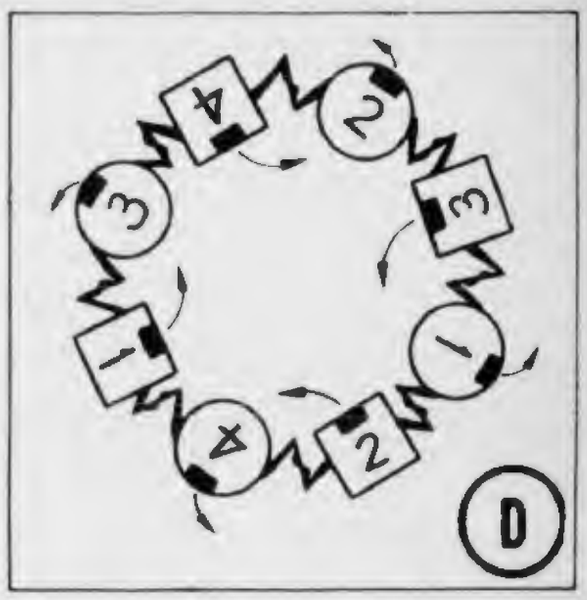
JOE BARBARA

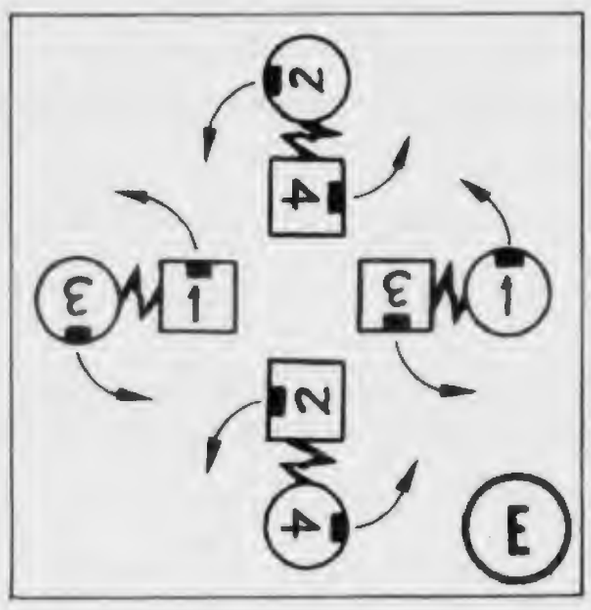
*Joe and Barbara look at a gimmick — Remake the Thar. (Callers: You'll find some examples on page 51.)*

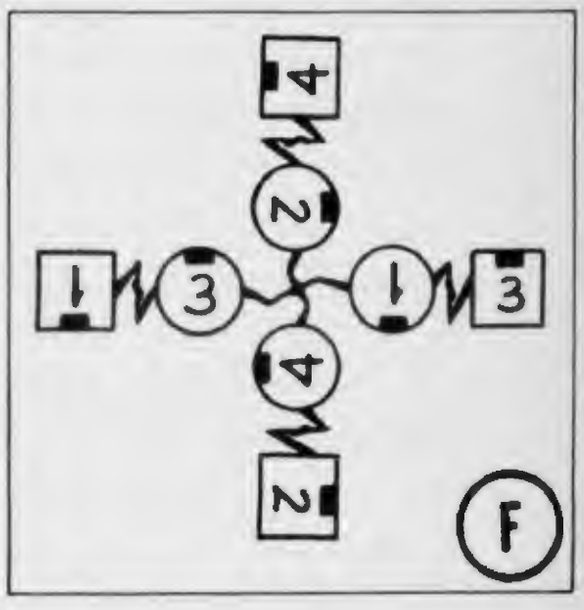



BARBARA: We always consider it a pleasant surprise when our friend, the caller, comes up with a movement that is different but based entirely on calls that are familiar to us — ones that we have been doing for some time. This has been our feeling with various adaptations of the Grand Square. We know, perhaps, that we may not have to commit the movement to memory but that it will usually be called descriptively, or taught to us briefly each evening it is used.

JOE: The other night our caller put us into an Allemande Thar formation and then proceeded to mix it with a bit of Alamo style.

BARBARA: The call was Remake the Thar. We started in a regular Allemande Thar Star (A) with the men backing up in the center and the ladies moving forward on the outside.

JOE: Then instead of Slipping the Clutch or Shooting the Star in the regular way the men simply released the Star and with the lady whose left arm they held, they turned one quarter counterclockwise and for a moment we were in a forearm Alamo style ring as we took the right forearm of the next person in the circle (B).

BARBARA: Almost immediately we released our left armholds and with our right turned halfway around (C). The ladies who had been facing in were now facing out (D).

JOE: Without stopping we made a left forearm turn three quarters of the way around (E), which put the ladies into the center in a right hand Star (F). The men now on the outside moved forward and the ladies backed up in another Allemande Thar.

BARBARA: While there's nothing really new or unusual about this, it did keep us on our toes and surprisingly enough caught some of the old-timers off guard.

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*NOTE: Material discussed by Joe and Barbara each month is not limited to new movements. If someone brings up an "oldie" that gives the dancers trouble we're very likely to feature it.*

*—Editor*

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# The Dancers Walkthru

## SELF EVALUATION

IT'S A GOOD IDEA, now and then, to stop our club hustle and bustle and take a look at ourselves. How successful are we? Not just in the amount of donations which may be taken in at the door (although this is certainly one yardstick of success) but at other aspects of our square dance club life as well. Here are just a few inches on the yardstick of evaluation which might be mulled over. Undoubtedly you'll be able to add others which pertain to your specific requirements.

1. What's the buzz level of your club in between tips? Lots of laughter and happy chatter or a subdued undertone?

2. What's the understanding level of your club during dances? Hot rodders out for their own pleasure to the exclusion of someone who may not have danced that workshop figure yet, or sixteen hands pulling together?

3. How well do you really dance? Not only how many movements do you know but how beautiful is your floor of dancers?

4. Do guests come back a second time?

5. Are members who may be temporarily unable to dance welcomed back and made to feel comfortable?

6. How many club members are involved with the planning of activities?

7. Is the work load of your club shared or are certain members "stuck" with jobs which keep them off the dance floor again and again?

8. Have you looked around recently to see what other clubs are doing, perhaps some with good ideas and others not too successful? There might be an example or two here from which to profit.

9. How many of the members of your club do you dance with each time you meet?

10. Is there a happy understanding between club members and your caller? How about his wife? Is she an integral part of your group?

11. Do you have a cooperative Board? Are most members eager to work on it at some time?

12. Is work done by individuals on behalf of your club recognized and noted?

13. How would you rate your club this year with last year, financially, socially, danceability, joy, etc.?

### BADGE OF THE MONTH




What better way to acknowledge St. Patrick's Day than with a kelly green and white four-leaf clover-shaped badge?

The Mt. Vernon Cloverleafs did not seek this particular sponsorship when they chose a club name. Instead the title was inspired by the square dance movement of the same name. This explains why the plural is spelled "leafs" and not "leaves."

The Cloverleafs began some five years ago and has gradually grown in size as new members have graduated from class to club status.

If you're ever in this part of Virginia stop in and look over these four-leaf clovers!

The WALKTHRU

# IDEAS

## from other publications

INNOVATIVE SUGGESTIONS, practical recommendations, thought-provoking ideas — all are to be found in a variety of square dance publications. Here are some recent ones we've found that we'd like to pass along to you.

From the Denver Area Square Dance Council *Bulletin*, November 1971 . . . "Instead of stealing banners, the Square Pegs (a local club) has initiated what we call a 'Friendship Square'. We plan on visiting every club in the Denver area to present each club with one of our Friendship-Smile banners, extending a special invitation to join us at our Saturday dances." (Good, personal contact with a happy switch on banner stealing.)

From an ad in the November 1971 copy of *Square Dance News*, Campbell, California . . . "After 15 years the Skirts & Flirts go discount. Celebrate our 15th Anniversary by getting your discount coupon from any Skirt & Flirt club member. Entitles one couple to a $0.50 savings, but you must have a coupon for the discount." (Date, time, location, etc. was also listed. A happy advertising thought to offer a bonus in the form of a discount.)

From the July-August 1971 issue of the Kentuckiana Square Dance Association's *Squares & Rounds* by the then-editors, Byron and Marian Veath . . . "For the benefit of the many new dancers and as a reminder for old timers, we summarize here in our own words what might be called 'Commandments for Dancers.'

1. Dance for fun. Be certain that ALL dancers are sharing in your fun.

2. Goof and forgive. All of us were beginners once. Help given with a cheerful heart will never be forgotten.

3. Socialize. Dancing is a social activity and we include proper dress and behaviour as part of our activity.

4. Welcome the stranger. As every dancer knows from experience, 'a stranger is a friend you haven't met.'

5. Square up promptly. When the music starts, it's time to dance. Never let an unfilled square go begging, and NEVER leave a square.

6. Let the caller do the teaching and keep the social conversation for the break periods.

7. Honor your club by giving it your loyalty and service.

8. Let a smile be your umbrella and a warm handshake be your calling card.

9. Open your squares. Dance with everyone. Give everyone the pleasure of being your corner. Why attend a dance of 20 squares if you intend to dance only with those few couples who are your intimate friends?

10. Share the fun and good cheer by letting others know that Square Dancing is Fun."

(Good advice for everyone to take to heart.)

From the *Square News*, club newsletter of the Rip-Snorters of Walnut Creek, California, written by club delegate, Jim Giesbrecht . . . "It seems as though I haven't been able to see the forest for the trees. I've been announcing about buying Membership Cards for the Stampede Dances and it has been brought to my attention that perhaps some of you really don't know what they are. First let me say that it is the same as a ticket dance and is sponsored by the Northern California Square Dancers Association. There are no tickets at the door; they can be purchased only from your club delegate. They are called 'membership cards' because of a technicality in the law. If they were called tickets, the musicians' union could insist on having live music and the schools and recreation departments

could say it was a money-making organization instead of being non-profit and refuse us the use of these facilities . . ." (Could this apply to your area? You might check it out and perchance avoid any union and/or tax problems if it's applicable.)

## AN UNUSUAL SQUARE

If you're looking for an offbeat square to dance sometime during an evening, here's an idea by Don Pfister, caller from San Diego, California. You'll need to enlist the aid of your own club caller as he'll have to figure out the square dance movements to be included.

Don's method for working out this pattern is as follows:

"I put all the couples in a ring, did an Allemande Thar, Throw in the Clutch and when ready, Swing the nearest girl. Then everyone promenaded past my wife where each couple received a piece of paper.

"Next they scatter promenaded until they matched the square number on their paper to the similar square position on the floor, and also took the couple position in the square which was indicated on their piece of paper. (For example one paper might have listed Square #4, Couple #2; another might have read Square #1, Couple #3. Obviously these papers had to be prepared in advance.)

"In addition each paper had a 16-beat figure on it. Each couple was given a few seconds to digest their figure, without telling the other people in the square what it was. Then on the command, Go, they all did their individual maneuver, ending with my call, Left Allemande. Several times during the tip I called, Go, and they certainly seemed to enjoy this memorized pattern. Halfway through the tip I had them lead right and exchange slips of paper and do the other couple's part.

"There are endless combinations that will work. I had five squares and no two couples (except opposites) did the same thing. An example of the type of figure I wrote down for one square was:

Couple One: Ladies Chain, Spin the Top, Turn Thru;

Couple Two: Promenade halfway and Swing your partner;

Couple Three: Same as one;

Couple Four: Just stand there."

Have fun!

Badge of the Month candidates should be addressed to the Dancers Walkthru. Please include an actual badge or a black and white glossy photo of your badge. Sketches or Xerox copies of a badge will not reproduce satisfactorily. Please include information as to how the name and design were selected and some general facts about your club and where and when you dance. Badges are generally featured in the order received. At present the file of badges extends some three years into the future so we ask your patience.

## TELL THE WHOLE STORY

Take a look at this meeting notice.

> You are cordially invited to dance with the Jeans and Joes. Claude Steudal caller. Every night a party night! You'll have a ball!

Sounds great. Probably the kind of dance you'd like to attend. But where is the dance being held? And when? Are you supposed to acknowledge the invitation or just come if you can?

This example may be a bit far-fetched, but it's amazing how some clubs at times send out notices that are less than complete. Take a tip from the newswriter who automatically checks to see if his story always answers the Who? What? Where? When? and Why? questions.

This information can be written quite factually merely by stating the name of the club, the caller, where and when the dance will be held, and any special information about the type of dance being held. At certain times it may be well to also include the donation figure. Or the same information can be couched in some novel approach relevant to a particular club or suitable to a particular dance theme.

However it's written, just remember the 5 Ws and recipients of your invitation will never be left wondering.

# SQUARE DANCE WEEK

*A time to "Pull Together" for square dancing*

ALTHOUGH IT'S ONLY MARCH and Square Dance Week 1972 is a half a year into the future, now is a good time to start planning the project in your area. It's well to remember that the purpose of this week is not simply a time for partying, it's a period of *displaying* and *informing*. Until a concerted effort is made to tell the community about square dancing it's amazing to discover how very little the average non-dancer knows about the activity. This is the opportune time to educate the public.

For one thing, an official Square Dance Week allows us to tell folks *who we are* and *what we do*. The results should be two-fold. We should find that facilities for dancing are easier to come by — particularly when those in charge of recreation centers, church halls, community buildings, etc., see that contemporary square dancers are not "fresh out of the hills" wearing hobnailed boots. Secondly, we're on display for potential new dancers, folks who might join our classes.

Next month we'll have some suggestions in obtaining official recognition from your state and local officials. We'll start passing along some of the successful projects worked out last year and give you an idea about the great newspaper, radio, and television coverage a number of areas were successful in accomplishing. So, start your own area's "To Do" list now. We'll help by feeding you ideas.

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### A CHANCE TO PULL TOGETHER

As announced in the February Hot Line, the results of a recent poll of associations show an almost "dead heat" for first preference of dates for Square Dance Week 1972. Although all Canadian Provinces were included in the tally, only 26 States were represented, and for that reason the results were felt to be inconclusive—another year of "testing" to determine seven consecutive days that would be "best" for everyone. A couple of points prove interesting in studying the returns. For one, the Washington Square Dance Federation has observed the third week in September (starting on a Monday) since 1963 and covers this in its bylaws. For another, 64 of the 66 returns indicated a willingness to shift to whatever dates were selected. Also, the thought was expressed that a two-week's observance or a Square Dance Month might not get the official sanction and support of various state and provincial governments. For these reasons we made this suggestion; that as many areas as possible aim for these dates:

**September 18-24, 1972**

and that an alternate week of September 10 thru 16 be observed by those areas that cannot switch to the first selection. Posters and bumper strips for both sets of dates will be announced next month.

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**A GENTLE SUGGESTION:** Last year at least two bills (H. J. Res. 697 and H. J. Res. 543) were submitted to Congress seeking approval of two different sets of dates for Square Dance Week. The effort was a sincere and noble one on the part of both groups who sponsored the bills, however, it's highly possible that we're putting the proverbial cart before the horse. Congressman Don Edwards, a supporter of H. J. Res. 555, a bill to establish Square Dancing as the folk dance of the United States, recently asserted that the stir for Square Dance Week could easily be upsetting the larger and more important bill. It is felt that if the emphasis is first placed on the long-range program for official recognition of this activity, and if it is successful, getting a resolution for Square Dance Week, a Commemorative Stamp, etc., would then be a relatively simple matter. The emphasis now, therefore, should be concentrated on "pulling together" for the long-range program toward the passage of bill H. J. Res. 555. For information on how to help write: Mr. John Casey, "A National Square Dance" Committee, SCVSDA, P. O. Box 722, Los Gatos, California 95030.

*Let's not overlook*

# STANDARDIZATION

## *and its importance to the FUTURE of the activity*

*conclusion of a series*

WE HAVE BEEN TALKING ABOUT the important part *standardization* has played in the growth of this activity over the past two decades. The steady growth of square dancing to the place where it is one of the largest participation activities in the world today, is due in large part to the fact that a certain number of ground rules governing the style of dance has made it possible for people to learn in one area, any area, and then dance to callers and with groups anywhere in the world.

### Traditional Variations

With the advent of a standard method of dancing there was also at one time the fear that many of the traditional area frills and variations might disappear. The *running step* found in the big circle dances of the Appalachian Mountains, the *tap dancing, clog steps* found in the farm communities of the mid-west, the *Texas two-step* with its *Sweet Water Lift* and its *Abilene Lift*, all of these, it was feared, might vanish completely. Indeed, the regular dance groups have changed to the *smooth, gliding walk* of contemporary square dancing, but there are still groups hidden in corners of these areas that keep these traditions alive.

What a shame it would be if some people did not perpetuate the Texas style Do Sa Do and the wild clapping Colorado form of the Half Sashay and re-sashay. It would be unfortunate if there were no groups to continue the traditional quadrilles, Kentucky running sets, contras and the early couple dances. These are part of the heritage and history of square dancing. They are also one whale of a lot of fun to do.

### What About the Novelties

If a motion picture cameraman had faithfully recorded on film the square dance evolution over recent years, you would be delighted and rather amazed at viewing some of the novel interpretations that have been used. Twenty-two years ago in parts of Southern California, when dancers returned to their home position from a Promenade, the lady would do a half right face turn under the raised right hands, then, dropping hands, the couple would automatically do a Do Sa Do, face the center of the square and be ready for the next call. About the same time, in the northern part of the same state it was not uncommon in a Right and Left Grand for a lady to spin first right face, then left face, as she took the hand of each person around the square.




In the instance of the Do Sa Do ending an additional 8 steps were necessary for the move and anyone listening to early square dance recordings made in that area, during that period, would recognize an additional 8 counts allowed for the movement. The whirling dervish form of a Right and Left Grand not only required more time but more space and callers

in the area adjusted their calling accordingly.

Somewhere along the line the tradition of taking a floating Allemande Left (8 counts) disappeared and the forearm Allemande Left changed the count. Checking back to earlier styles of dancing, you'll discover that dancers in some areas following a forearm Left Allemande did a forward and back (4 count) balance with their partner to compensate for the extra 4 counts. Other novel variations grew from time to time.

In a Promenade men would occasionally retain promenade handholds but sweep their partner from the outside to the inside of the square, while continuing the same promenade direction. An All Around Your Left Hand Lady became a novel point for cutting-up. In some areas dancers would return to their partner, face her, take two hands (butterfly position) and, to simulate a teeter-totter, do this rather unique method of a See Saw Your Pretty Little Taw. Other gag variations included partners getting on their knees and going through the motions of two lumberjacks "sawing" through the trunk of some fallen tree.

There will probably always be jokesters among those in the square dance ranks and movements such as these, never taught by an instructor, come and go as passing bits of individual interpretation. Some matter little, particularly when utilized only within a square of close friends, for all members are *in on the joke*. All too frequently, however, this type of humor moves throughout the square dance community like a plague of locusts. While some of the movements do not hamper the calling or timing of the dance, a great majority do. Although some dancers may think the antics funny for a time, the humor may grow old quickly.

It still boils down to the fact that the caller, when he knows exactly what to expect with each basic at his command, is in a position to provide an endless flow of smooth dancing enjoyment. Sometimes the gags and novelties may appear to be great fun to the few who participate but less than fun to others, who find their "kicks" in the smooth, cooperative completion of a square.

### What About Change?

In this series we have talked about the importance of standardization. We've discussed the part that novelties and gimmicks may have on the caller's timing and we have attempted to explain why it is important that a standard adherence to the basics is important to you, the dancer. What then about changing a definition of a basic?

Let's say that people decide they would like to do an Allemande Left by using two hands instead of one and adding a kick halfway through the movement.

First of all, we would imagine that if there were to be a change made in a movement so universally accepted as an Allemande Left, somehow all callers groups everywhere would have to unanimously agree upon the change. On the other hand, if the movement is a good one the suggestion would be to *give it a different name* and try it out. Let it stand on its own two feet. If people want to use it, let the caller call it by its different name and eventually, if it is in truth a better movement, the old Allemande Left may simply be dropped and the new movement, whatever it be called, might in time take its place — not a substitution of names or descriptions but simply a new movement replacing an old one.

Square dancing today is on the move. Many fine young callers are beginning to take their place alongside the veterans. Over the past twenty years much has been learned about this activity and what makes it enjoyable and attractive to Mr. and Mrs. John Public. Now that we have our experience behind us, our simple rules of standardization and the knowledge of what attracts and retains dancers in the activity, it would appear that the years ahead will be good ones. The activity will continue to grow, not only gaining new enthusiasts but keeping more and more of those dancers who come with curiosity into the activity and then make square dancing a permanent recreational outlet.

**STANDARDIZATION:** *Rather than this being the conclusion of a discussion, we trust it is but the beginning. We should think of Standardization as opening the door to the greatest general enjoyment of this activity — rather than being a limitation. The ideas expressed in these articles reflect the composite expressions of many callers and dancers over a period of many years. Undoubtedly there will be more — later.*

DANCER MODULE

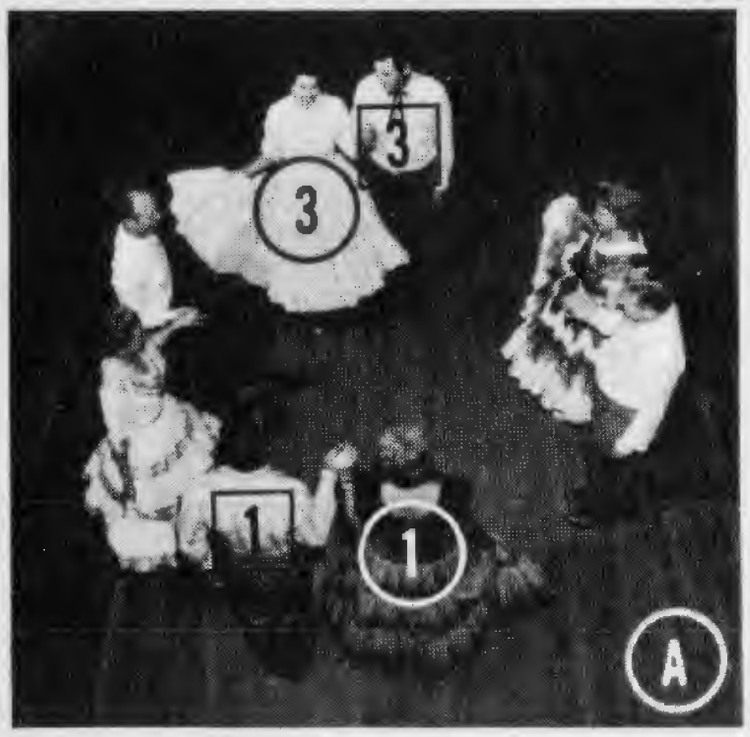
# *A Guide to Better Dancing*

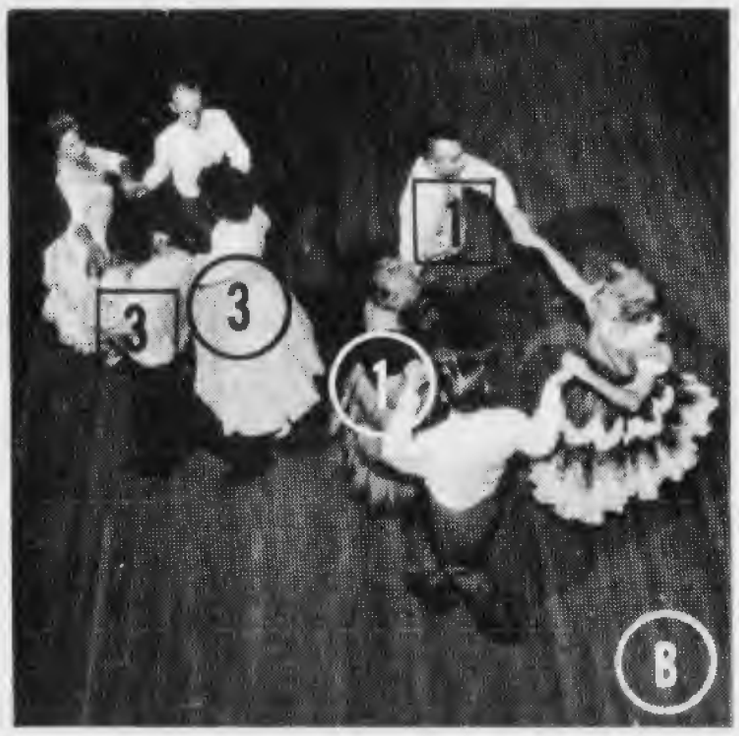
TRADITION OF ITSELF is not reason alone to retain a basic movement; its flexibility and continued usage is the criteria. There are several movements that fit this category, perhaps more than several. These include such basics as an Allemande Left, Right and Left Grand, Right and Left Thru, Promenade, Swing, Do Sa Do, etc.

One delightfully smooth movement that has been with us since some pioneer invented the Route, is the basic Circle to a Line. The simplest example is to have one couple leave home, lead to the right and circle with the couple they meet. Allowing 8 steps for the movement to be done comfortably, the "active" man leading the circle to the left breaks the circle with his left hand, retaining the handhold of the person on his right. The person with whom he breaks will be at the other end of the line and will have a free right hand. The others will retain handholds and the four dancers will spread out to a line of four.

As the man breaks with his left hand to form a line, he should lead the line several steps before turning to avoid having the lady at the end of the line back up in order to be

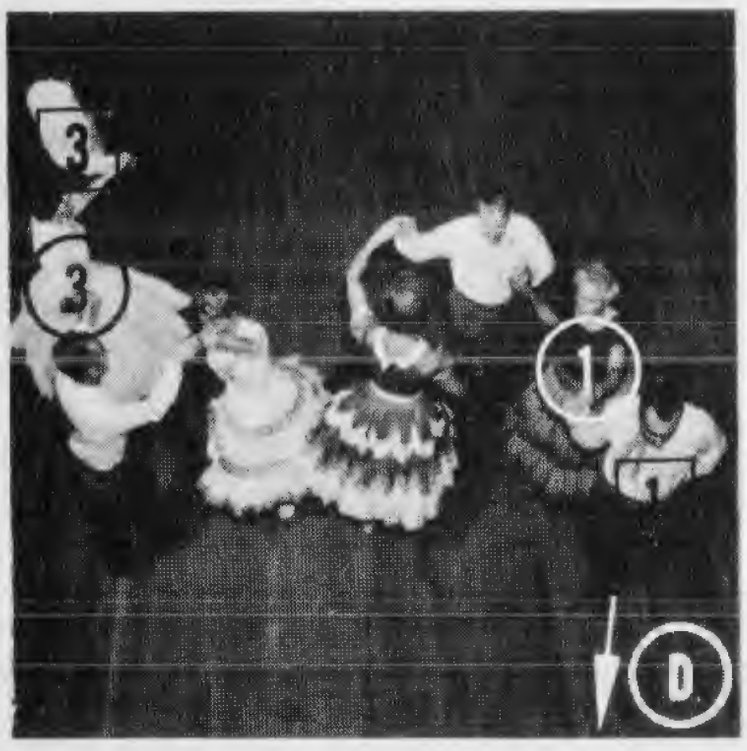
Starting from home positions in the square (A), couples one and three lead to their right and circle four (B). Having circled half (C), the number one man leads straight down the line (D) as lady two starts to move forward and under the raised right arm of her partner (E). Essentially both ends of the line move to stretch the line out before turning (F).

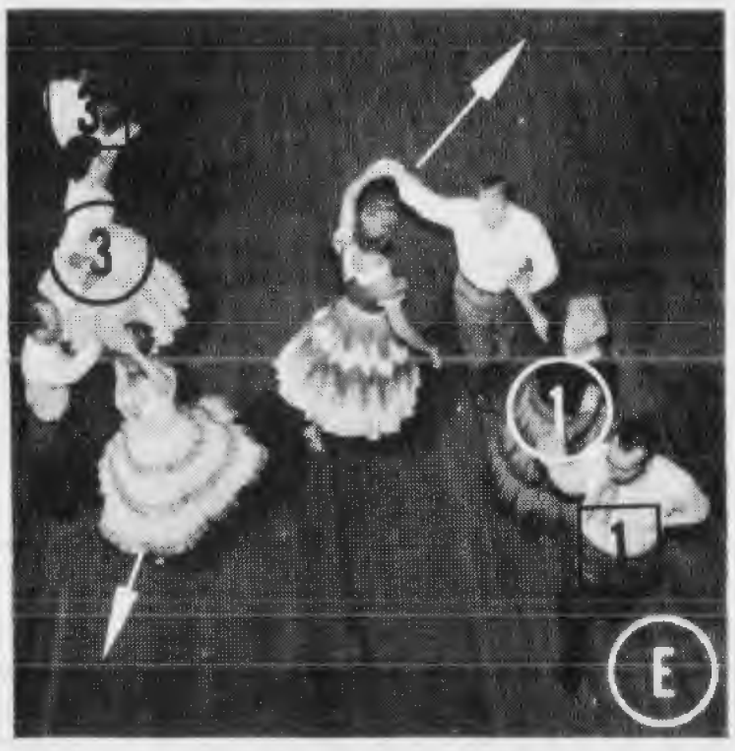


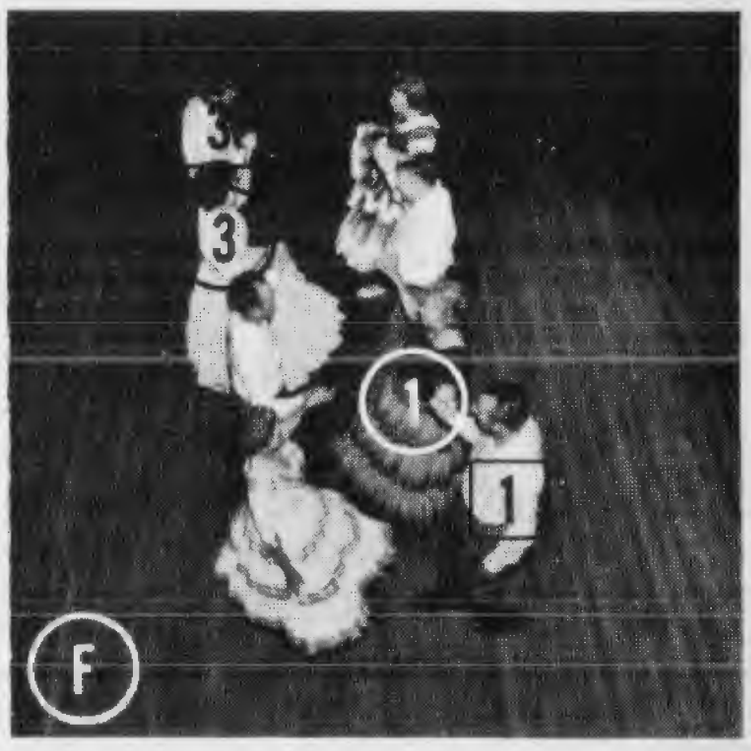









in the line. Having released her right hand she should raise her left which is joined with the right hand of the man beside her and make an arch. Then, as the line begins to straighten out, she will move forward under this arch, gradually turning left face under her own left hand, so that instead of backing up she is moving forward to the end of the line.

As in a Star Thru, a Box the Gnat, a Frontier Whirl or in a number of other turn-under movements, the man next to the end of the line has learned to raise his hand sufficiently high, so that the lady may move under comfortably without bending or mussing her hair.

Because lines of four play such a large part in today's activity, callers have discovered equivalent movements that under certain conditions fit quite well and achieve the same end result. For instance if couples 1 and 3 do a Half Sashay, Pass Thru, both turn right single file, go around one couple and hook on beside that couple, they will form the same lines of four (of course the "non-working" couples must give way to their right to allow room at the end of the line for the additional couple).

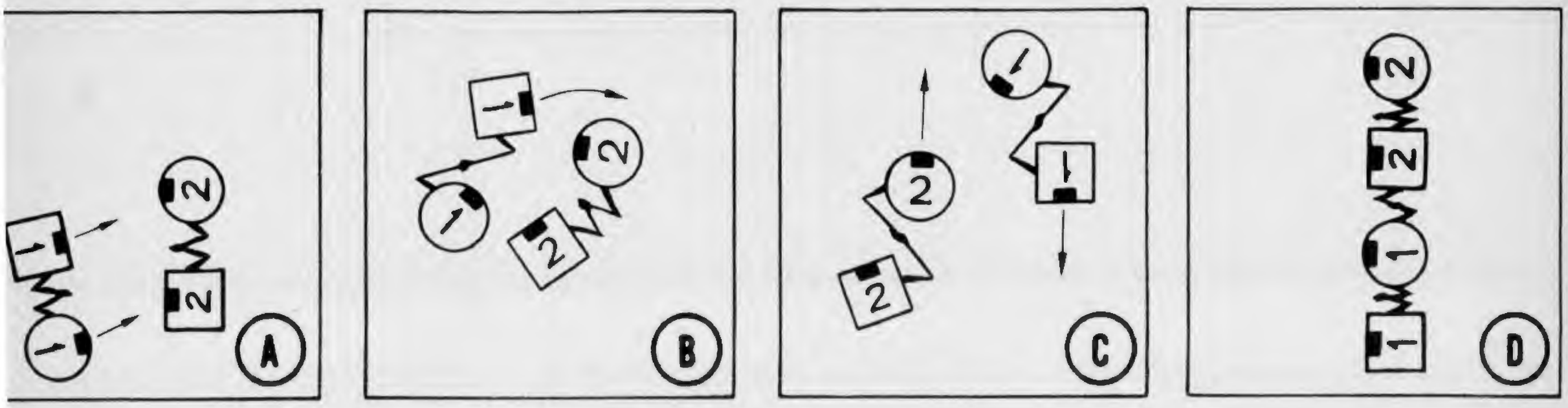
### Other Equivalents

Another equivalent sometimes used by callers is the term Slide Out to a Line. A couple leaves home and moves to face another couple as in Circle to a Line where they join hands and just start to circle clockwise. Releasing hands, the active man, leading his partner, moves on behind the inactive couple. The inactive lady moves to her right, leading her partner, and spreads out to a line allowing room on the left for the active couple to fit into place, finishing as a line of four.

Each of these movements has its own name. The standard call, Circle to a Line, is done as shown in the first example. It is a perfect setup for the line of four to move forward and then back.

Though a great majority of singing calls written in the last 20 years that have used Circle to a Line call for a forward and back movement immediately following, there have been occasions when the lines immediately Pass Thru or follow some action other than the forward and back. In these instances the caller might use his prerogative and substitute the call "Slide Out to a Line."

**In Slide Out to a Line, couple one leads to the right (A) to join hands with couple two and circle slightly. Releasing handholds (B) man number one leads his partner clockwise and behind couple two (C). Couple one moves to its right to end in a line of four (D).**




# Square Verse — *Beryl Frank*

Our friend Beryl comes through with another collection of humorous square dance verse.

### Lonely Individual

I danced by myself —
A spectacular sight
He called — Circle Left
And I circled right!

### Comedian on a Spool

The thread I used upon my gown
Knew how to play a joke
Before I stitched my gathered skirt
The thread that gathered broke!

### Effects of Civilization

Please be gentle with my arm
My shoulder and my ear
Remember with your frontier whirl
I'm not a pioneer.

# Programming

ROUNDANCER MODULE

*By Eddie and Audrey Palmquist, El Monte, California*
*Reprinted from "Round Dancer" Magazine*

THE OBJECT OF ANY ROUND DANCE EVENING is to bring enjoyment and recreation to the people present — to have them leave feeling less weary than when they came and to give them a sense of accomplishment and satisfaction. This can be achieved through programming.

To program an event successfully, whether it is your own club, a party affair or a square dance event or festival, it is necessary to get the largest participation of enthusiastic dancers as possible. The choice of rounds and the order in which they are programmed will not only bring about enthusiasm but will also result in dancers doing the whole program without becoming overtired.

We never program two fast dances or two slow dances together; nor do we follow one waltz with another. By intermingling the two-steps, waltzes and latins an interesting program can result. *Variety* is the spice of programming!

### Keep Them Dancing

*Know your crowd.* If it varies somewhat in level then it is important that you program dances so that no one sits out more than one dance at a time. With a well established club it is good to prepare ahead of time and list dances on a blackboard or slot board so that the whole program can be seen. It is better to plan on fewer dances than needed. This will allow for an easy fun dance to be tossed in as an extra if the program appears to be heavy or enthusiasm wanes.

With a newer club, have a tentative program arranged beforehand that can be flexible. However, do not program on the spot or in a hit and miss fashion. Never thumb through your records turning to the dancers and say: "What would you like to dance?" YOU decide, YOU be in command.

### Keep a Record

It is important that you keep a record of each night's program. We do this by means of a chart listing the rounds down the side and the club dates across the top. As each new dance is taught it is added at the bottom of the list. As we plan each night's program, we can, at a glance, see what we have programmed in the past several weeks. By this method no dance is "forgotten." In "hit and miss" programming it is very easy to let one or two dances go by the boards quite unintentionally. At the end of several months (when the nights across the top of the page are completed) we make up another program chart, dropping those dances that appear to be no longer popular. Popularity is decided by the enthusiasm of the dancers' participation. However, sometimes dancers sit out a dance because they are not sure of it. Often it is necessary to do a *review teach* of a dance to restore dancers' confidence and enthusiasm.

At an easy or intermediate club level, it is well to allow time to dance the newer rounds through twice, the first time with cues, the second time, if possible, without cues or with spot cueing.

We are taking it for granted that you will classify the rounds as to rhythm (two-step; quickstep; waltz; international waltz; tango; rhumba; cha cha), tempo (slow, medium or fast), degree of difficulty for your group, new teach, recent teach or familiar routine. With this data before you, it is your task to arrange the dances so that the optimum of *parity* will result in the optimum of *pleasure* and *relaxation.*

### Highlight of the Evening

Thinking of the *teach* as being the highlight of a club's evening, we program it for a time when everyone will have arrived and before the dancers are weary. This means that we commence our teach between 8:30 and 8:45 and complete the teaching by the refreshment

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*Pertinent articles of interest to round dance enthusiasts and teachers appear each month as a part of the Roundance Module. Your suggestions on topics for subjects in the future are welcome — Editor.*

break, 9:15 or 9:30 at the latest. Immediately following refreshments we usually dance one sequence of the routine and then have the dancers go through the complete dance. Whenever possible we program the new teach once more in the second half of the evening — *but never as the last dance on the program*! We like to program well known and well liked rounds as the first three and last three dances, thereby starting and closing the evening in a happy and relaxed fashion.

It is important that you become conscious of the *tempo* at which each round should be played for comfortable dancing. Some are played as recorded, others need to be speeded and still others slowed. The dancers should never be aware of tempo. If you play the record *just right*, they will go through the whole evening with never a thought as to whether one dance was too fast or another too slow. It may be well to list on the record cover the tempo at which each record should be played.

### Handling Requests

We do not ask for *request rounds* except at large affairs where a request period is programmed. Such requests should be in writing, rather than verbal, giving the MC an opportunity to program the order to be danced. There should also be an understanding that each request dance will be played only if a sufficient number of dancers are on the floor to dance it, such number being a set percentage of the total number of dancers present.

When programming for a square dance group or a large affair, the pattern will be the same as for your club, except that the ingredients may be unknown — that is the rounds currently danced. It is necessary that you find out the rounds danced by those expected to be present. It is safest to stick to *Rounds of the Month* and *popular favorites* and *classics*. If it is a two and two program where an Intermediate and Easy are played, we allow two or three minutes rest after the square then play the Intermediate round followed by the Easy, after which the squares are set up. At square dance events we cue the first sequence for all rounds except those extremely well known to all dancers present.

Programming is just as important a part of the round dance activity as teaching the round. If a round dance teacher is capable of dancing and teaching but does not intelligently program the rounds he has taught, he will not hold a club together. Good programming doesn't just happen, it takes careful planning.



## PAGING THE ROUND DANCERS

*John and Dink Ballwey — Louisville, Kentucky*

ENTHUSIASTIC DANCERS AND TEACHERS, John and Dink Ballwey have had broad experience in the dance movement. They have been square and round dancing since 1956 and began their teaching stint in 1958. At the present time they are instructors for the Carousels, a club of 13 years standing, and the Varsouvians — now 10 years old.

John and Dink have held offices in many square and round dance organizations and have worked as chairman on numerous committees for festivals, workshops, street dances, etc. They were also in charge of the round dance workshops for the 19th National Convention in Louisville in 1970, where they initiated the forty-minute teach session instead of the usual 30-minute one.

The Pas de Deux, an exhibition group of 20 couples who performed at two national conventions and several area and state festivals, was originated by the Ballweys and directed by them for four years. In 1965 John and Dink initiated and conducted a Round Dance Weekend at Butler State Park Lodge, Carrollton, Kentucky, known as Autumncade. This has become an annual affair with many of the rooms being occupied by the same couples each year.

During the many years since they became instructors they have attended as many institutes as possible to learn methods and techniques from qualified teachers. The Hamiltons, Smiths and Turners (to name just a few) were most helpful.

Round and square dancing have become a way of life with the Ballweys. Very definitely they would not want it any other way.

# •Chapter fourteen

## *More on Teaching*

THE MORE CLASSES A CALLER TEACHES the more he develops his own order of teaching and teaching style. To those starting to call or to those who have not as yet developed their own plan of teaching, The Sets in Order American Square Dance Society has presented a plan which appears in two Caller/Teacher Manuals. The first, developed after more than 20 years of teaching beginners, presents the Basic Program of American Square Dancing—or to be more specific —Basics 1-50. The second Caller/Teacher Manual for the Extended Basics Program continues on and covers Basics 51-75.

These two manuals develop the theory of teaching progressively. Starting with the simplest movements in the Basic Program, each successive movement is a bit more difficult and is added one at a time, like building blocks. Throughout the two manuals the following techniques are applied and we present a section of the introduction to the Basics Program.

### The Techniques Used in Teaching

When presenting a new square dance figure to your dancers, plan to do it several times in several different ways. First make the initial presentation. Second, drill the basic a number of times. Third, re-teach the movement either immediately or a little later in the evening. Fourth, eventually show the correct styling for the movement. Fifth, review.

One successful method of getting across an idea is first to tell your dancers what they are going to do. Get their attention so they are listening rather than trying to dance before your explanation is completed by cautioning them ". . . in a minute—not yet—you will . . ." or "When I say go! . . . you will, . . ." etc. Use a warning word "Ready . . . go!" or "Ready . . . Walk, 2, 3, 4." Be quick to encourage the group. "Great! Fine! Good! You have learned that movement faster than any group we've ever seen . . ." Of course, they will realize that you may be kidding but it will have its desired effect. Be diplomatic in your teaching. Avoid telling your dancers that they are doing something wrong. Say "Try this" and then show them the correct way. When in doubt—do the kind thing.

A good method of teaching is to use the "cram and drift" principle. Pile on the work for awhile; then, using the movements the dancers have learned, coast. Let them relax and have fun and become more familiar with their new-found knowledge.

As you work with your class you will begin to understand them better. You will know when their "tired" begins to show. You will gain an empathy that will help you to become a better teacher. Take advantage of this knowledge. If you must, make notes of those little insights relating to your group. Learn to call the members by their first names. Spend time between tips in getting better acquainted.

Help them relax, make them your friends and you will find they are helping to make you a better teacher.

## Teaching in the Big Circle

As a teaching device you will find that the first eight movements in the 1-50 Basics Program can be introduced in a large circle. There are several advantages to this technique. First, the circle is as much a part of square dancing as the square formation itself. Second, you will find the dancer doesn't get lazy by thinking only within the framework of a square. Third, it is easy for the caller to get the attention of the entire group when presenting a new movement in a circle. Even more important, the large circle involves *everyone*. It makes it unnecessary for one, two, or three couples to sit out, lacking enough dancers to fill a square. It allows a simple method of mixing, which helps to cement the group into a unit.

Make use of circle drills, ones that will fit into any of these three categories: (1) *The big circle*, alternating men and women, all facing the center of the hall; (2) *Two facing couples*, one couple with its back to the center of the hall, the other with its back to the wall; (3) *Two facing couples*, one facing clockwise, the other counterclockwise around the hall. Some drills will use all three formations, flowing smoothly from one to the next. In a small hall where there is room for only one square, the "big circle" procedure still can be adapted. Squares are simply small-size versions of the large circle. All the initial movements can be done in this circle unit without the necessity of establishing the square pattern immediately.

At first, while the dancer is learning to move to music, the caller-teacher can do much of the thinking for him without taking valuable time in explanations. This is particularly true in getting new dancers into squares from a big circle formation. There are several good methods of maneuvering dancers from a large circle, or from no formation at all, into squares. This can be accomplished by accumulating squares from a large circle; having couples promenade around the hall in twos, fours, and eights; from a Grand Square and Scatter Promenade.

## Mixing

Changing partners as a teaching technique will prove helpful to the caller. If we were to coin a phrase, "familiarity breeds loss of attention", we would be underlining the necessity of mixing partners several times during an evening. By using various methods of mixing, hopefully the new dancers will get the idea themselves and eventually the necessity for the caller to instigate the mixing may disappear. One of the simplest methods to effect a partner change in the middle of a tip is to have "Ladies Center and Circle Four. Now move your four—intact —to another square."

## The Use of Key Words

The "jewels" in any caller's vocabulary are the single words and short groupings that immediately tell a person *what* to do. Every caller makes a collection of these and they include such valuable bits as Stop, Go, Ready, Now, Ladies, Men, Boys, Partners, Split, Go Around, Down the Center, Around the Outside, Into the Middle, Leave that Person, Separate, etc. Included further in the language the new dancer already knows are such terms as Right, Left, Forward, Backward, Reverse, Go the Other Way, Walk, Move to the beat of the music, Slide your feet. (Why wear yourself out skipping?) In the beginning, instead of using terms like Right and Left Grand, try "Climb a Ladder (or Rope) like a Right and Left

Grand." Don't take anything for granted. Translate yourself into their language. Use good judgment. Speak clearly. Use picture words. Think out what you want the dancers to do and then tell them in the simplest way possible.

## Additional Methods of Teaching

Much of the teaching process can be simplified by *"calling" the instructions.* By using simple English directions and talking dancers through a new movement, you will discover that you can cut down greatly on the "stand and listen" periods. Use good hoedown music during this process, turning your volume down sufficiently when you want to be understood, then turning it up so that the dancers will be doing the new movement to the beat of the music.

A *standard walk-thru* is the process of explaining a movement and then having the dancers follow your instructions as you explain it a second time. *Show and do* is the technique by which the teacher is in a position where he can be seen easily and can demonstrate the basic that he is introducing. The principle of teaching by showing works very well for some movements. A simple teaching gimmick that is quite effective involves the introduction of a two-couple movement. First use couples one and three. After the Head couples have tried it, say "Now, if you'd like to see an example of how to do it correctly—watch the Side couples."

The demonstration method can involve the caller alone or the caller and his wife. Sometimes it is effective to invite a member of the class to be your "partner" in a demonstration. Or, if the teacher notices two couples or an entire square successfully accomplishing a new movement, a demonstration by this group can be most encouraging, both to them and to others in the class. However, the caller-teacher should be careful that the people he chooses will not be embarrassed.

*What about experienced helpers?* Experienced dancers, who blend well with new dancers and who exhibit by example the features of good attitude and cooperation, can be helpful to the teacher, but *only as dancers, not as "extra teachers."* Occasionally the experienced dancers, exhibiting good square dancing habits, can be helpful in demonstrations. Using a maximum of three helper-couples in order that no class members must sit out, and establishing an understanding with the helpers beforehand can prove advantageous to the person doing the teaching.

*Teaching by exaggeration.* Frequently when showing a styling point or demonstrating a fundamental movement, the caller-teacher can anticipate a shy reaction on the part of the dancers and by over-exaggeration improve his teaching. By demonstrating with an extra long step, the caller encourages a moderate stride on the part of the dancers. To encourage dancers to take shorter steps, the caller demonstrates a walk with hardly any motion. Exaggeration should not be overdone, however.

*Repetition.* You will find that allowing the average square dancer to become familiar with the material you present aids in building confidence. Repetition helps a person gain proficiency and the eventual achievement which gives satisfaction and pleasure will guarantee an initial, successful square dance experience. Don't hesitate to use the same patterns over and over again early in the learning stages. Change the music for variety, but stick to the same general figure until it has become familiar. The use of a variety of drill material will also prove to be an advantage.

One of the first things to strive for in a series of lessons with new dancers is

the achievement of an *automatic reaction.* Once this is accomplished, each new movement you present will be learned that much more quickly. It is far easier to achieve this goal of automatic reaction early in the game by the repetition of simple material, rather than to expose each new basic briefly and move on before the automatic stage has been achieved by the learner.

*Slow learners.* Sometimes it is possible to work an extra session in for dancers who have missed a lesson or two or for those who seem to be having difficulty in catching the instruction. One method is the "Early Warmup." When possible, a 15 to 20 minutes review before the class begins will help to "light the lights" and move the slow starters up with the rest of the group.

*Individual help.* Sometimes a little extra consideration for a new dancer having trouble will save him embarrassment and eliminate the possibility of his dropping out. It may be that he tends to turn in the wrong direction or that he hasn't quite understood what you meant by a certain call. If you feel that you can help without making him self-conscious, use the recess period to give a little extra coaching and encouragement.

*Questions.* Sometimes dancers will uncover a teacher's oversight by asking that a movement be explained more thoroughly. A sit-down session at the end of the evening over a cup of coffee can provide an atmosphere for a good question-and-answer period. "What foot do I start on?" is one of the questions most frequently asked. Be sure you have an answer ready. "The near foot, man's left and lady's right," etc. You may go home and think it over and find that you were incorrect. In that case come back the following week with the correct answer. On some technical point where an answer needs a little thought, don't hesitate to say, "I don't know, but I'll find out." Then be sure you do find out.

*Attitudes.* Remember, you are developing *square dancers,* not just people who square dance! Training new dancers to think like square dancers means extra encouragement and preparation on your part. Many caller-teachers give their dancers a copy of Sets in Order's "Indoctrination Handbook" early in the game to instill some philosophy and to help develop healthy square dance attitudes.

The more time you spend in calling-teaching, the more you will realize that these first weeks with new dancers are the most vital period in their dancing lifetime. Teaching well and in depth is the answer. Don't skim over important phases of the teaching process in order to rush into the phase known as club dancing, planning to come back later and "clean up" what you have failed to teach. Reteaching can be a problem. Bad habits enlarge; they don't seem to get any smaller. This is an investment, both for you and the dancer. Taking great care in your teaching now will pay dividends later on.

## The Importance of Class

Learning time should be fun time for the new dancer. Each night should be filled with discovery and excitement for him. This is his initial impression of the activity. He won't know many of the important and interesting aspects unless you teach him.

If you make square dancing appear difficult or "worklike" there is a good chance you will lose your dancers. Present square dancing as the pleasure-filled, couple pastime it actually is and you will gain an enthusiastic convert. Remember, enthusiasm is contagious. *You don't have to say "square dancing is fun"—show it!*







# Style Lab

## 4 COUPLES SWING THRU

THE SWING THRU is indeed a versatile movement. Most normally done in an Ocean Wave of 4 dancers, it can be done in a long Ocean Wave of 8 or in an Alamo style. An interesting variation that causes the participants to "tune in" occurs from a Wrong Way Thar with the ladies backing up in the center (1).

Following the standard description the movement starts with a right hand turn halfway around (2). Those reaching the center make a 4-hand Star, release the one with whom they did a right hand Star and move forward (3) 180° or to the other side of the square, where they take right hands with that person (4).

They are now ready for another Swing Thru or any number of other calls from this position.









# 21ST NATIONAL SQUARE DANCE CONVENTION®

FOR YOU IN '72

JUNE 22, 23, 24, 1972

IN THE "HEART OF IOWA" lies its capital city, Des Moines, scene of the 21st National Square dance Convention slated for June 22, 23, and 24, 1972. Here culture and technology go "hand in hand." Atomic physicists and symphony orchestras; fine art and mass consumption printing; college campuses and modern agriculture; contrasts are great, but well done. This, then, is the setting.

"But," you say, "we're mainly interested in attending the Convention and would like to know what's in store for us there." Very well, we'll present a progress report direct from those in charge of master-minding the event.

Well along in their plans, the Education Committee has already completed work on several of the panels and clinics. The Callers' Seminar is well underway as is the Seminar for School and Church Leaders which will be held on Saturday morning, June 24th.

The Youth Committee is busy making plans for the young people who attend the Convention. Included in the program are a Get-Acquainted Party on Thursday morning, a Youth Style Show, and an Afterparty every night. Of course, there'll be plenty of good dancing every afternoon and evening.

The Program Committee is a large one, covering a number of areas, and the members are active and busy. The latest count showed some 3,800 delegates registered, including 180 callers, 38 couples of round dance leaders and 18 leaders of contra dancing. 26 exhibition groups have expressed a desire to put on an exhibition during the Convention. Iowa, of course, leads in the number of dancers registered, followed closely by Illinois. Michigan, Nebraska, Indiana, Missouri, and California are well represented in the list of registrants.

Seven halls will be available for afterparties for adults each evening. Anyone wishing to hold an afterparty is requested to contact Mr. Dave Lightly, 938 65th Street, Des Moines 50311. Round dance afterparties will be held at the Val Air Ballroom, with one scheduled for each night of the Convention.

The Social Committee is working on plans for an adult style show, tours of the area, a "Sew and Save" corner as well as providing real midwestern hospitality to all dancers attending the Convention. Trail end dances are being planned at several locations in the city on Wednesday night. There are plenty of good hotel and motel rooms available, also lots of camping space.

So, you see, all arrangements for the 21st National are progressing satisfactorily and everything is coming up ROSES for Iowa in '72!

If you need pre-registration forms or would like further information write 21st National Square Dance Convention, P. O. Box 2624, SW 9th Street Branch, Des Moines, Iowa 50315.

### Organization Room

The Education Committee of the 21st National will continue to feature the "Organizations Room" where leaders will have the opportunity to mingle with others from throughout the country. Three programs of the "Organizations Room" will include (1) A Showcase of Ideas, which features square dance organization activities. Displays placed on tables around the room will offer the opportunity for organizations to present information on the work being done in their local areas. (2) An Organization Round Table Panel will be held on June 22 at 11:00 AM where leaders will be able to exchange ideas with others. (3) The third feature will present a display of Square and Round Dance Publications.

# ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

### Washington, D.C.

Amid the hustle and bustle of the great institution known as the Pentagon, people usually divert for an hour from this mass confusion and spend their lunch break either in the cafeteria, outside in the center court or patronizing the many concessions on the Concourse. This past September 23 at exactly 12:00 Noon this reverie was shattered by the sound of fiddles and banjos (recorded music) and a booming voice calling "Square 'em up!" Twenty four people dressed in their finest square dance attire squared up on the Concourse and began to swing and whirl. It was the commemoration of Square Dance Week and the Bachelors and Bachelorettes made sure that they did their part. This was the second consecutive year this club performed an exhibition at the Pentagon, where they dance year 'round every Thursday night. Interim club caller Charlie Shoemaker called the tips and each one ended with a thundering round of applause from the spectators.

### Panama Canal Zone

There are currently two clubs, the Star and Circle Club and Canal Kickers, in the area. With an eye toward strong support and coordination between the two clubs, enhancement of those people who wish to take up the lively art of calling, and just plain good fellowship, the Panama Caller's Association is off to an excellent start with ten charter members. President of the new association is Sid Arnold, caller and one of the leading enthusiasts and promoters of square dancing in the Canal Zone. To any and all passing through the Panama Canal as tourists, or in any other capacity, and desiring a good time and a little good old square dancing fellowship while far away from home, a cordial invitation is extended to drop in and dance with the two groups. *—D. L. Findley*

### Guam

Fun it was as a number of members of the Tradewind Squares were on hand in the baggage area of the MAC passenger Terminal in December to give Mr. and Mrs. Gary Tortelli a square dance farewell. Rupert Maxwell provided the calls as the dancers twirled through two tips. Boarding time came and everyone wished the Tortellis a safe journey enroute to Tinker AFB, Oklahoma. During their two year tour on Guam the Tortellis were active members of the Tradewind Squares and served six months as the club's treasurer. Their enthusiasm is an indication that they will become active members in the Tinker AFB and Oklahoma City areas.

Tradewind Squares hosted a gala commencement exercise for the graduating dancers in November. Approximately ninety members and students were on hand for the festivities. Several firsts were recorded as this class was the first to graduate since Rupert Maxwell assumed caller duties last July. He was the caller/instructor during the twenty week course. In addition, it was the first time the club members bade farewell to both a new member and its oldest member at the same time. Just graduated and receiving a farewell were Ron and Phyliss Hubka. Lou and Evelyn Florence, the oldest members in age and membership, also received farewell cups. Both couples departed the island Tuesday, November 23.

### Colorado

"Remember When" was the theme for the 42nd Annual Harvest Festival in Arvada for 1971. For the third consecutive year the Waggin Heels were awarded first prize in their division with their float, depicting square dancing. The group holds special events during the year to raise money for the financing of the project. Also participating in the festivities were the IOF Square Dance Club with a float and dancers walking behind with their caller taking every opportunity to dance a

tip when the parade stopped. Another fine dance group who entered a float was the Colorado Wheelers. This is a group of dancers confined to wheelchairs who dance regularly and are very active — one member wheeled his way through the entire stretch of the parade. Events such as the parade and the street dance which was held keep square dancing in the public eye and provide an excellent tool for promoting the activity.

### North Carolina

The 2nd Annual Mardi Gras Festival sponsored by the Y Thunderbirds of Charlotte will be held March 3 and 4 at the National Guard Armory. Dick Jones, Bob Dubree and Jim Watson will be the featured callers with rounds by Cecil and Nada Massey. For further information write: Y Thunderbirds, P. O. Box 4015, Charlotte, North Carolina 28204.

*—Claude DeMars*

### Kentucky

One of the oldest Square Dance Festivals in the state, the 19th Annual Blue Grass Hoppers Spring Festival, will be held at Yates Elementary School in Lexington on Saturday, March 11. This is an afternoon and evening session with Harry Lackey calling. Jim Marcum will handle the rounds. Baron and Eleanor Martin, 617 Northside Drive, Lexington (Festival Chairman) or Goebel and Dorothy Ford, 1791 Harrogate Drive, Lexington may be contacted for further information.

### Ontario

April 7 and 8 are the dates for the 9th Annual Forest City Festival to be held at Centennial Hall, London, Ontario. Roy and Pearl Belton are Housing and Advertising Chairman and may be contacted at 1071½ Florence St., London 31.

### Philippines

Callers from Manila, Clark Air Base, Olongapo City and Subic Naval Station have joined together to form a Caller's Association in the Philippines. This association, the first of its kind in the Republic, recently elected as officers Mac McDaniel, President; Chuck Carlos, V. President; Roger Statucki, Secretary-Treasurer. This news should be of interest to dancers in the South East Asia area traveling through Clark Air Base and should certainly prove to be an asset to square dancing in the Philippines.

### Nebraska

The second annual Nebraska State Square and Round Dance Convention is scheduled for Norfolk on September 15 and 16. Ken Bower of Des Moines and Gary Shoemake of Tulsa, Oklahoma have been engaged to call the squares, while Jack and Darlene Chaffee of Aurora, Colorado will conduct the rounds. For further information and registration forms write Cleon and Verna Roselius, 1101 Terrace Road, Norfolk, Nebraska 68701.

### Michigan

Carl and Pat Smith of N. Canton, Ohio, and Frank and Phyl Lehnert of Toledo, Ohio, will be featured at the Third Annual Spring Around sponsored by Lotus Rounds. Slated for March 19, the affair will take place at Hickory Park, Temperance, Michigan. Contact Paul and Eva Kecskes, 10580 Otter Road, Carleton, Michigan 48117.

*—Paul and Betty Plehn*

Michigan Square Dance Leaders Association is sending out a little SOS to former members. A reunion is being planned for the last Sunday in March and all former members are requested to contact Chuck and June Kopta, 710 Oakleigh, Bloomfield Hills, Michigan 48013. This is a "dry run" for the big 25th Anniversary Reunion to be held in 1974. Current addresses are not available for many former members who are now enjoying retirement; so if you are a former member, or if you know of any, be sure to get in touch with the Koptas.

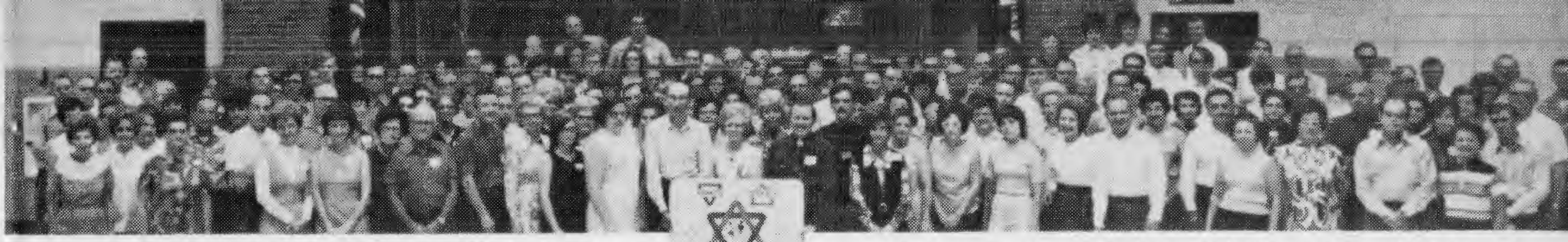
*—Bob and Mary Brennan*

### Virginia

The Fairystone Squares, Collinsville, Va., will hold their 5th Annual Spring Festival on April 1 at the Collinsville Rec Center from 2:00 to 5:00 and 7:00 to 11:00 P.M. Harry Lackey will call for the square dancing with Ed and Carolyn Raybuck in charge of the rounds.

*—Bette Lynskey*

Sponsored by the Norfolk Chamber of Commerce, the 19th Annual International Azalea Festival will be held during the week of April 25-30. This festival is a tribute to the North Atlantic Treaty Organization, whose fifteen member nations jointly contribute to the defense and economic stability of the member states. The week long schedule of events will include an art show, ballet, golf and soccer



Quite a class! 25 squares—in the 1971-72 group sponsored by Armco Steel, Middletown, Ohio.

Class caller/teacher Jerry Helt (just to the right of large badge) gears class to fit company schedules.

matches, sailing regatta, fireworks, parade, coronation ball and, of course, square dancing. The feature dance of the week, sponsored by the Riptides Club, will be held in The Scope, Norfolk's new convention and cultural center on Thursday, April 27 from 8:00 to 11:00 P.M. Cal Golden and Don and Eleanor Goins will be in charge of the program of dancing. Dancers are invited to visit the local club dances scheduled for Friday and Saturday evenings. For advance reservations write Ed Griffin, 1412 Woodrow Ave., Norfolk 23507.

### Japan

The 10th National Japan Square Dance Jamboree held last September was a rousing success. About 370 Japanese dancers, including Prince and Princess Mikassa, and 15 Americans danced and dined together over the three-day period. About forty clubs were represented, and in addition to the Japanese callers, Americans Arnold Strebe, club caller for the Red Hots of Okinawa and Bob Lockeby, club caller for the Hakata Hoedowners took part in the program. A special "thank you" is extended to Tac Ozaki and all the other callers from the dancers. Another event of note was the square dance weekend hosted by the Lucky Eights Square Dance Club in November. —*Jim Jenkins*

### Australia

"Fun in the Sun" — that's the theme for the Lucky 13th National Square Dance Convention to be held June 9-11 in Brisbane, Queensland. Square dancing is booming in Queensland and four times a year all the dancers in the area convene for a bumper combined night. Four callers — Bernie Kennedy, Graham Rigby, Ivor Burge and Eric Wendell take turns at sponsoring and organizing these nights and the above callers have established a Control Committee, namely — The Queensland Square Dance Clubs. —*R. Eric Wendell*

### Arizona

The Yuma Square and Round Dance Association will hold its 22nd Festival March 3-5 in Yuma. Wes and Ruth Wessinger will conduct the square dance workshop and Bob and Helen Smithwick will be in charge of the round dance workshop. All events will be held in the Pete Woodward Jr. Hi School with the exception of the Grand Ball. This will take place Saturday evening in the Kofa Hi Gym. Dancers are invited to earn their Jailbird Badge by dancing in the Old Yuma Territorial Prison. There will be ample parking for trailers and campers at Jay Cee's Rodeo Grounds for traveling dancers. For additional information contact Mac and Marge McDonald, 151 W. 21st Place, Yuma 85364. —

—*Jim Stinett*

### Texas

Camping Squares, a statewide organization of camping square dancers, sponsored a three-day holiday in Hawaii February 4-6. This month at the State Camp-N-Dance, election of officers for the coming year will take place.

Brisbane, Australia's Suzy Q Squares got together for their Annual Weekend Camp in Tallebudgera, Queensland. Caller Ivor Burge plus 130 members, "Basic Nighters," and children were in attendance.



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**16 THRU 21**

**PHCC**

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**AUGUST**

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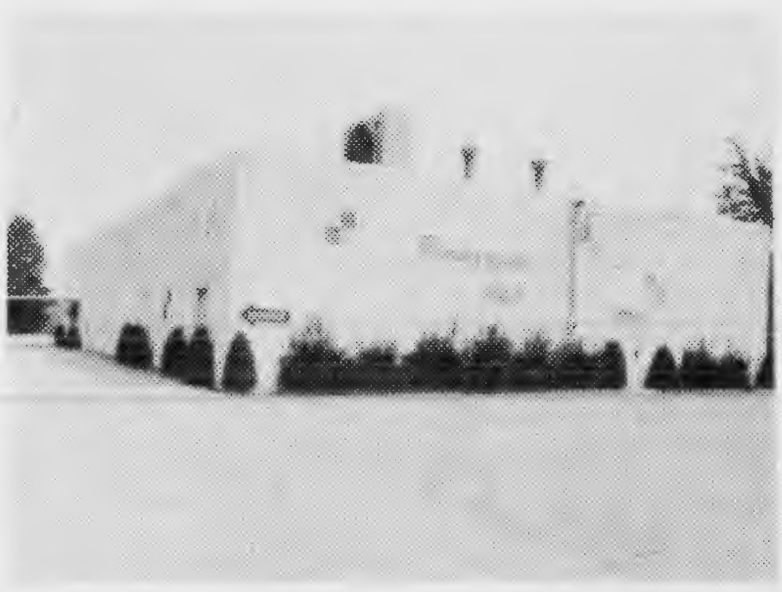


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# Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*March, 1972*

THE MOTTO FOR TEXAS is "Friendship" and Billy Lewis projects this friendship across the mike each time he calls a dance. So let's drop in on one of his local clubs in the Rowlett area and absorb some of this friendship while dancing a few of Billy's favorite calls. He assures us these are not necessarily original calls, just the ones both he and his dancers enjoy most at the club dances.

Head ladies chain
Heads square thru
Star thru
Circle four all the way around
Head gents break line of four
Pass thru
Wheel and deal
Substitute
Centers California twirl
Right and left thru
Everybody do a full turn around
Allemande left

Heads lead right
Circle to a line
Right and left thru
Star thru
Swing thru
Men run
Couples circulate
Wheel and deal
Eight chain three
Allemande left

Four ladies chain
Heads square thru
Spin chain thru
Girls U turn back and
Circulate
Wheel and deal
Square the barge three quarters
Right and left thru
Star thru
Square the barge four hands round
Do sa do
Spin chain thru
Girls U turn back and
Circulate
Wheel and deal
Star thru
Right and left thru
Pass thru
Allemande left

Head gent and corner girl square thru
Split two line up four
Pass thru
Wheel and deal
Double pass thru
*Everybody face right one quarter
Men centers in
Cast off three quarters
Do so do
Swing thru
Boys run
Allemande left
*Face left girls centers in
(Same as above)
Pomenade
Heads wheel around
Swing thru
Boys trade
Spin the top
Right and left thru
Inside two do a full turn
Then rollaway half sashay
Pass thru
Do so do
Swing thru
Go right and left grand

Four ladies chain three quarters
Sides half sashay
Heads swing thru
Girls trade
Boys run
Wheel and deal
Half square thru
Do sa do
Swing thru
Centers cross run to other end
Left swing thru
Allemande left

Heads lead right
Circle to a line
Pass thru
Wheel and deal
Substitute
Double pass thru
First go left
Next go right
Star thru
Eight chain four
Right and left thru and
Turn a quarter more
Wheel and deal
Swing thru
Boys run
Bend the line
Square thru three quarters
Allemande left

Heads pass thru
Go round one line of four
Star thru
Double pass thru
First go left
Next right
Right and left thru
Pass thru
Wheel and deal
Centers pass thru
Swing thru
Girls trade
Boys run
Wheel and deal
Right and left thru
Swing thru
Boys trade
Boys run
Wheel and deal
Allemande left

## BILLY LEWIS



*Introduced to this great activity of square dancing through the encouragement of friends, Billy Lewis found he was deeply interested in the movement and started his calling career in 1959. At the present time Billy conducts two beginner classes each year in addition to his duties as club caller for four clubs in his home area. One of his clubs was recently given recognition by the Texas State Square Dance Association as the largest in Texas. Billy and his petite wife, Mary, have served on the staff of numerous festivals and vacation institutes as well as traveling across country for many weekend dances. His fulltime job with the Southwestern Bell Telephone Company limits some of these activities, however. He has recorded on Kalox Records for several years and has enjoyed having several records among the top five in record sales. One of his recent recordings, Proud Mary, enjoyed great popularity. Billy's many dancing friends find his happy disposition and excellent timing make dancing an exciting and pleasant pastime.*

Heads square thru
Star thru
Pass thru
Partner trade and
A quarter more
Swing thru
Spin the top
Turn thru
Partner trade
Right and left thru
Pass thru
Allemande left

Heads star thru
Pass thru
Eight chain three
In the center do sa do
Right and left thru
Half sashay
Pass thru
Centers in
Cast off three quarters
Right and left thru
Rollaway
Star thru
California twirl
Allemande left

Sides flutter wheel
Heads do sa do make a wave
Girls swing left three quarters
Men move up a quarter
Pass thru
Circle four to a line
Girls to the center do sa do
Men to the center do sa do
Make an ocean wave
Swing thru
Center men trade
Spin the top
Pass thru
U turn back
Pass thru
Go round one
Turn thru
Allemande left

Sides flutter wheel
Sides lead right
Circle to a line
Men to the center do sa do
Girls to the center do sa do
Make an ocean wave
Swing thru
Center girls trade
Spin the top
Pass thru
Go round one
Pass thru
Allemande left

SPECIAL WORKSHOP EDITORS
Joy Cramlet . . . . . Coordinator
Ken Collins . . . . . Final Checkoff

**Promenade**
**Girls roll back one**
**Heads wheel around**
**Pass thru**
**Partner trade and**
**A quarter more**
**Spin the top**
**Right and left thru**
**Dixie style to an ocean wave**
**Eight circulate**
**Allemande left**

**One and three half sashay**
**Pass thru**
**Both turn right single file**
**Gent around two**
**Girl around one**
**Four in line**
**Pass thru**
**Wheel and deal**
**Double pass thru**
**First two left**
**Next two right**
**Do so do**
**Box the gnat**
**Pull by join hands**
**Arch in the middle**
**Ends turn in**
**Allemande left**

### ROLL TO A WAVE

By Wes Wessinger, San Diego, California

**Side couples flutter wheel**
**Head ladies chain**
**Heads square thru**
**Do sa do to an ocean wave**
**Pass thru, roll to a wave**
**Relay the top, pass thru**
**Roll to a wave, circulate**
**Right and left thru**
**Dive thru, pass thru**
**Left allemande**

### TAKE YOUR PICK

By Heiner Fischle, Stromeyerstr, West Germany

**Head two ladies chain**
**Heads lead right and circle four**
**Head men break to line of four**
**Ladies chain**
**Turn the girl full turn round**
**You're facing out so**
**Wheel and deal, peel off**
**Wheel and deal, peel off**
**Wheel and deal, peel off**
**Face your partner**
**Allemande left**

Jeanne Moody of Salinas, California sends us these two dances.

**Number two couple roll half sashay**
**One and three half square thru**
**Do sa do the outside two**
**Make an ocean wave, spin chain thru**
**Ends double circulate and**
**Star thru, bend the line**
**Cross trail and**
**Left allemande**

**Number one couple roll half sashay**
**One and three square thru**
**While you are that way**
**Do sa do the outside two**
**Make an ocean wave, spin the top**
**Spin the top again**
**Ends circulate and star thru**
**Bend the line, cross trail**
**Left allemande**

## SINGING CALL*

### I'M GONNA WRITE A SONG

By Bruce Welsh, New Orleans, Louisiana
**Record: Top #25248,** Flip Instrumental with Bruce Welsh
OPENER, MIDDLE BREAK, ENDING
**Four ladies promenade**
**Go rockin' round that ring**
**Do sa do when you meet that man**
**Boys star by left hand**
**Go rollin' round that set man**
**Then turn thru and do a left allemande**
**Weave the ring**
**I'm gonna write a song the**
**Whole wide world can sing**
**It's gonna be about sunshine and**
**Praise every living thing**
**Do sa do that girl you meet**
**Promenade her down the street**
**I'm gonna write a song the**
**Whole wide world can sing**
FIGURE: (Intermediate)
**One and three will square thru**
**You count four hands around**
**Move out to the sides and**
**Do the right and left thru**
**Turn a girl and flutter wheel**
**Just take your time and then**
**Circle to a two-faced line you do**
**Tag the line and then**
**Girls go left, the boys go right**
**Left allemande new corner**
**Promenade your girl tonight**
**I'm gonna write about love**
**One thing the world needs a lot more of**
**I'm gonna write a song the**
**Whole wide world can sing**
FIGURE: (Easy)
**Four ladies chain you go**
**Three quarters round and then**
**One and three will roll half sashay**
**Star thru across the square**
**Swing thru the outside pair**
**Boys trade and box the gnat**
**Square thru three quarters round you go**
**Swing that corner girl and then**
**Left allemande new corner**
**Promenade your girl again**
**I'm gonna write about love**
**One thing the world needs a lot more of**
**I'm gonna write a song the**
**Whole wide world can sing**
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

# ROUND DANCES

**SWINGTIME — MacGregor 5026**
**Choreographers:** Roy and Phyllis Stier
**Comment:** A fast thirty six measure routine.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Away, Touch, Face to** BUTTERFLY, **Touch; Side, Touch, Side, Touch to** CLOSED **M facing** WALL;

PART A

1-4 **Side, Close, Fwd,—; Side, Close, Cross to** BANJO **M facing** LOD,—; **Back, Close, Fwd, Close; Dip Back, —, (Fan Thru) Recov to face** WALL **in** LOOSE-CLOSED, —;

5-8 **Side, Behind, Side, —; Behind, Side, Turn to** OPEN **facing** LOD, —; **Fwd, 2, 3, Point; Back, Close, Fwd/Face** BUTTERFLY **and** WALL, —;

9-12 **Cross, Swivel, Swivel, —; Cross, Swivel, Swivel, —; Back Away, 2, 3, Touch; Together, 2, 3 to** SEMI-CLOSED **facing** LOD, **Touch;**

PART B

1-4 **Step, Brush, Face to** CLOSED **M face** WALL, **Brush; Rock Apart, Together, Change Sides end in** LEFT-OPEN **facing** LOD, **2; ¼ L Turn, ¼ L Turn to** SEMI-CLOSED **facing** RLOD, **Step Back, Back; Cut, 2, 3, 4;**

5-6 **Rock Back, Recov, Fwd, Manuv to face** LOD **in** CLOSED; **Pivot, 2, 3, 4 to** SEMI-CLOSED **facing** LOD;

7-10 Repeat action meas 1-4 Part B:

11-12 Repeat action meas 5-6 Part B:

PART C

1-4 **Rock Fwd, —, Recov, —; Back, Side, Thru to face** RLOD **in** LEFT-OPEN, —; **Rock Fwd, —, Recov, —; Back, Side, Thru to face** LOD **in** OPEN;

5-6 **¾ L Solo Pivot, —, 2 to face** WALL **in** LOOSE-CLOSED,—; **Back, Close, Fwd, Close;**

7-10 Repeat action meas 1-4 Part C:

11-12 Repeat action meas 5-6 Part C except to end in CLOSED M facing WALL:

SEQUENCE: A — B — C — A — B — C — A plus ending.

Ending:

1-2 **(Two R face twirls) Side, Behind, Side, Behind; Apart, —; Point, —.**

**BUSY BODY — MacGregor 5026**
**Choreographers:** Art and Evelyn Johnson
**Comment:** Good music and a routine that is easy.

INTRODUCTION

1-2 CLOSED **M face** LOD Wait **3 pickup notes Wait; Side, Tap, Side, Tap;**

PART A

1-4 **Side, Close, Fwd, —; Side Close, Back, —; Back, Close, Back, Close; Dip Back, —, Recov M face** WALL, —;

5-8 **Turn Two-Step; Turn Two-Step end M facing** LOD; **(Twirl) Side, Behind, Side Touch; (Rev Twirl) Side, Behind, Side, Touch;**

9-12 Repeat action meas 1-4 part A:

13-16 Repeat action meas 5-8 Part B except to end in OPEN both facing LOD;

PART B

1-4 **Step, Close, Step, Brush; Step, Close, Step, Brush; Step, Close, Step, Brush; Step, Close, Step, Brush;**

5-8 **Apart, Behind, Side, Touch; (L Roll to end** CLOSED **facing** COH) **Together, Behind, Side, Touch; Turn Two-Step; Turn Two-Step end in** BUTTERFLY **M facing** WALL;

9-12 **Face to Face Two-Step; Back to Back Two-Step; Circle Away Two-Step; Circle Together Two-Step end M facing** LOD;

SEQUENCE: A — A — B — A — A — B Plus Ending.

Ending:

1-2 CLOSED **M facing** WALL **Side, Tap, Side, Tap; (Twirl) Fwd, 2, Apart, Point.**

**HOLIDAY RUMBA — Hi-Hat 894**
**Choreographers:** Ted and Lois Mack
**Comment:** Slow rumba music. The dance is not difficult.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M facing** WALL, —, **Touch,** —;

DANCE

1-4 **Side, Close, Fwd, —; Side, Close, Back, —; Side, Behind, Side, Front; Side, —, Draw, Close;**

5-8 **Side, Close, Fwd, —; Side, Close, Back, —; (Breakaway) Side, Rock IB, Recov, —; Side, Rock IB, Recov, —;**

9-12 Repeat action meas 1-4:

13-16 Repeat action meas 5-8 except to end in BUTTERFLY:

17-20 **Side, Behind, Fwd to** OPEN **facing** LOD, **—; Back to Back, Behind, Fwd/Turn to face M** WALL **in** BUTTERFLY, —; **Side, Behind, Side, Thru to** CLOSED; **Pivot, —, 2 to** BUTTERFLY **M facing** WALL, —;

21-24 Repeat action meas 17-20 except to end in OPEN facing LOD:

25-28 **Fwd, Close, Back, —; Back, Close, Fwd, —; Fwd, Lock, Fwd, —; Strut, —, 2, —;**

29-32 Repeat action meas 25-28:

SEQUENCE: Dance goes thru twice then Step Apart and Point.

**WONDERFUL THINGS — Hi-Hat 894**
**Choreographers:** Lou and Pat Barbee
**Comment:** Big band sound music and a nice smooth waltz with some identical footwork.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; (Twirl) Side, Behind, Side; Pickup to** CLOSED **M face** LOD, **2, 3;**

*(Please turn to page 49)*

*The American Square Dance Workshop*

*presents* **SOUTH PACIFIC**

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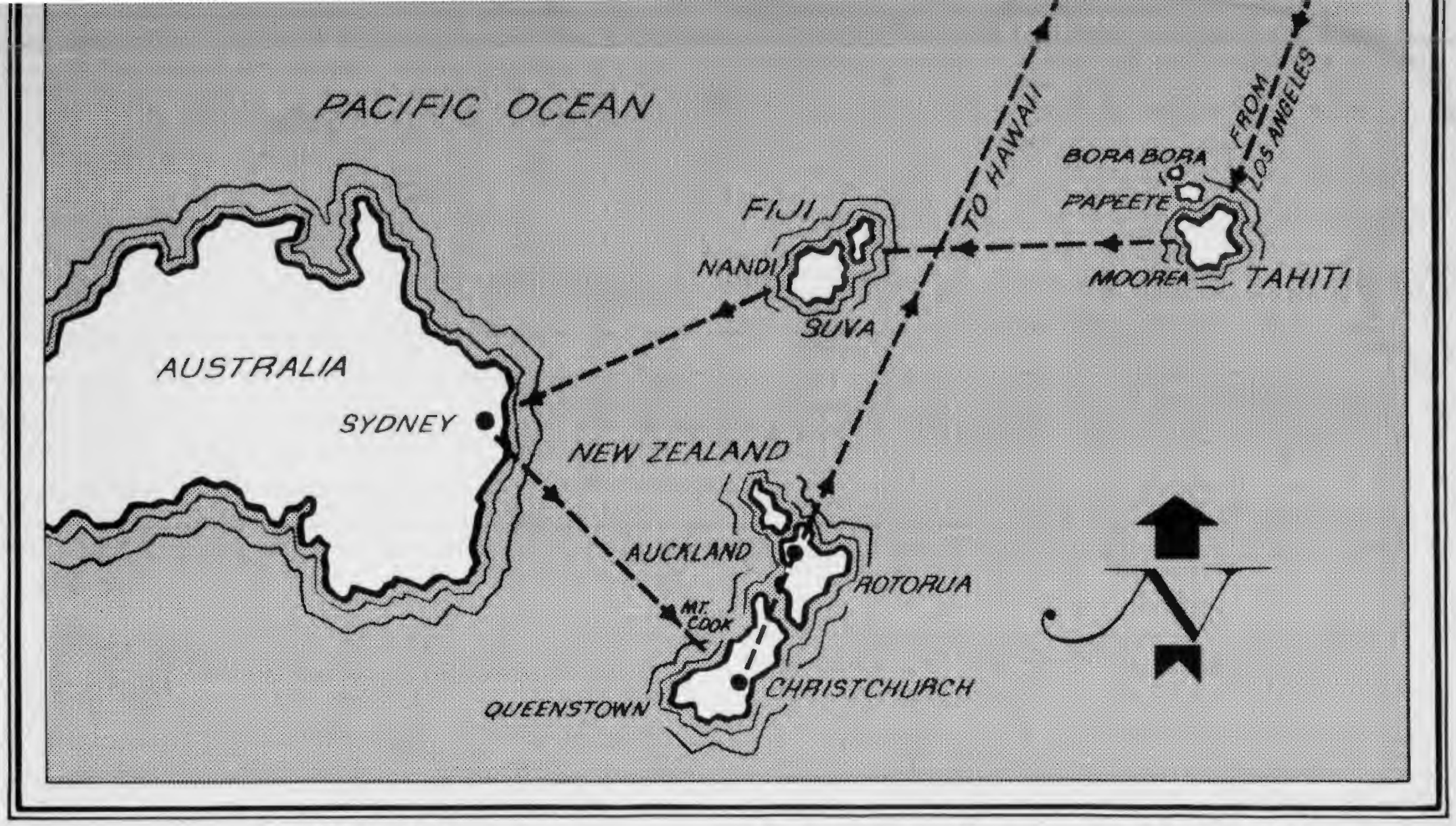
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**2nd Day — Monday, March 19**

Early this morning we arrive in Papeete, capital of French Polynesia, to be greeted by the lush foliage and flowers and smiling populace of this tropical isle. After checking into our HOTEL MAEVA the rest of the day is unplanned for catching up on sleep, swimming or surfing, or a first-hand visit to the produce market and fascinating shops. This evening a special dinner with Tahitian entertainment will truly start off our South Pacific adventure.

**3rd Day — Tuesday, March 20**

Today we circle the island driving past lush banana and coconut plantations to the burial grounds of Pomare, the last Tahitian king. Stopping at Taharaa we will view the magnificent shoreline and then proceed to Point Venus, the historic landing site of Captain Cook. After seeing the Blowhole of Arahoho (an active salt-water geyser) we will continue to Tautira, the largest village on Tahiti-Iti where outrigger canoes will take us to the island of Pari where we'll watch the native spear-fishermen at their task while the girls weave table mats. We'll enjoy a Tahitian picnic at this quaint locale before continuing on to visit the ruins of the Great Marae of Arahurahu and the landmarks of the old government palace and cathedral, and the Gauguin Museum.

**4th Day — Wednesday, March 21**

Today we fly to Bora Bora and check into the palm-shaded BORA BORA HOTEL. Lunch is included each day in Bora Bora. The balance of the day is at leisure to enjoy this flowered paradise.

**5th Day — Thursday, March 22**

This morning is free to further explore this corner of "heaven" or to swim in the coral lagoons or hunt for shells or coral in the tidal pools. In the afternoon we'll tour the lagoon in a glass-bottom boat to glimpse the fantastically beautiful coral formations and tropical fish.

**6th Day — Friday, March 23**

After a free morning, we fly back this afternoon to Papeete and our HOTEL MAEVA.

**7th Day — Saturday, March 24**

Today we fly to Moorea, said to be the most spectacular island in the world, dominated by towering volcanic peaks. We'll have a sightseeing tour of Oponohu Bay and Valley. A Tahitian-



LURE OF THE SOUTH SEAS

style Barbecue lunch will be served in Mahana Village, followed by entertainment by the local dancers. There will be free time to enjoy this locale before returning by air to Papeete.

**8th Day — Sunday, March 25**

Leaving Papeete this morning by air, we lose a day as we cross the International Dateline heading for Fiji.

**FIJI**

**9th Day — Monday, March 26**

The date may be different but in a few hours we land at Nandi on the largest of the 300 Fiji Islands. Our motorcoach will drive us along the coast to the KOROLEVU BEACH HOTEL. Following a special dinner we'll enjoy a film show depicting Fijian dancing and traditions.

**10th Day — Tuesday, March 27**

This morning we drive along the seacoast and through a jungle passing various native villages until we arrive at Suva, capital of this British Crown Colony. Here the picturesque Fijian policeman with his mass of hair brushed straight out from his head and dressed in a saw-edged skirt, smiles as he directs us to our GRAND PACIFIC HOTEL. In the afternoon we'll have the opportunity to view the beautiful coral of Suva's harbor as we enjoy the Oolooloo Cruise.

**11th Day — Wednesday, March 28**

Today we'll have a full-day's excursion by river boat to the Orchid Island where native villagers will greet and entertain us with demonstrations of songs and war dances. We'll have time to walk through their village and see how life is conducted. Our boat will take us to the Tradewind Hotel for lunch and we return to Suva in the mid-afternoon.

**12th Day — Thursday, March 29**

There will be time today to enjoy the fascinating shopping Suva has to offer, particularly in its amazing city market. In the late afternoon we fly to Nandi for dinner and overnight at the MOCAMBO HOTEL.

**AUSTRALIA**

**13th Day — Friday, March 30**

Very early this morning we leave Fiji behind as we fly to the land "down under" for our first glimpse of Australia as we arrive (also quite early) in Sydney. Before transferring to our HOTEL MENZIES, we'll become acquainted visually with this city noted for its fine harbor, straddled by the huge and spectacular "coat hanger" bridge, and its unique Opera House. Passing the imposing public buildings and churches, we'll visit the historic Wentworth House and the Conservatorium of Music. The tour proceeds to Watson's Bay offering an excellent view of the city and harbor. We'll also drive through the famous surfing beaches of Bondi, Manly and Coogee. The balance of the day is at leisure.

**14th Day — Saturday, March 31**

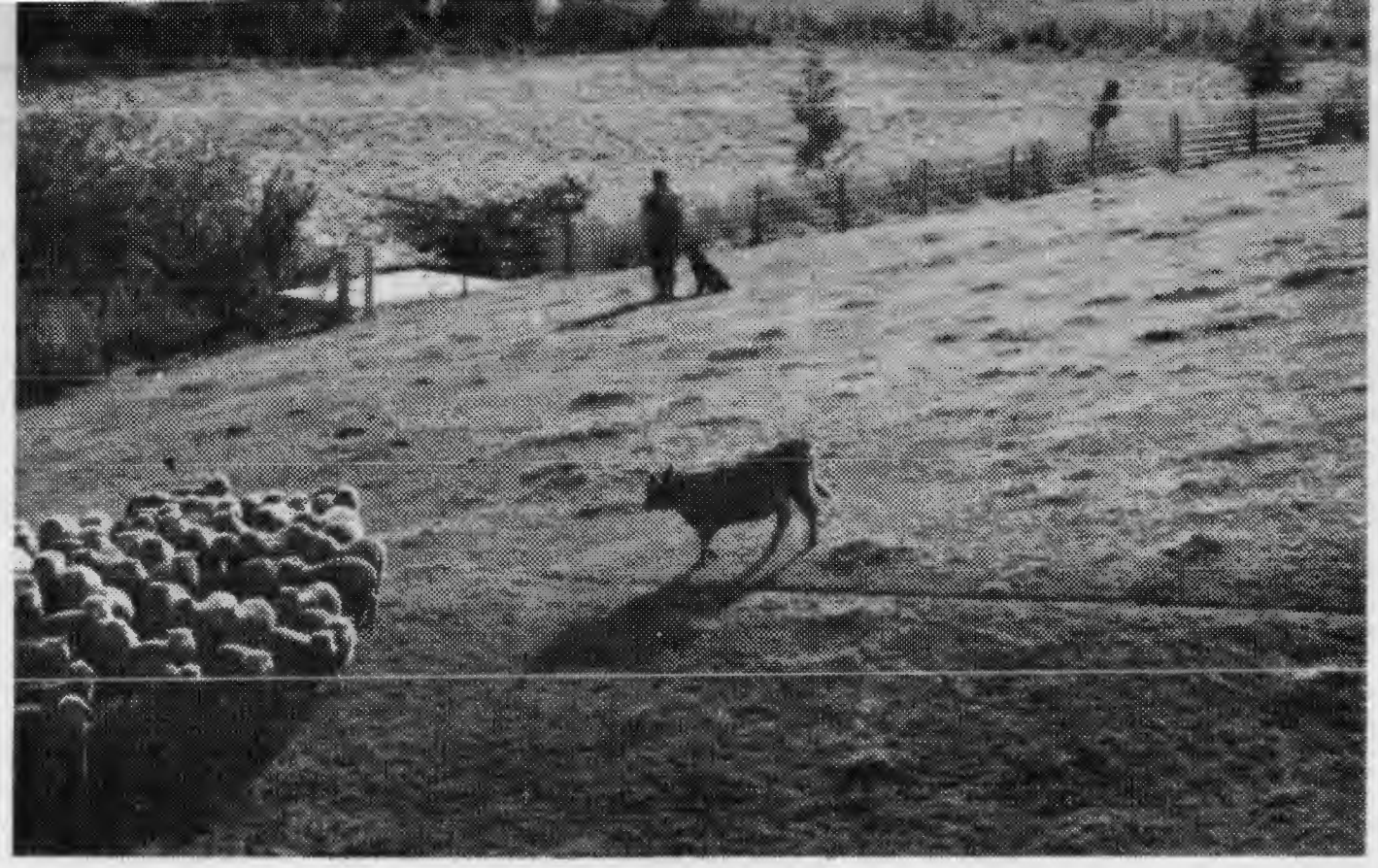
Nothing planned today. Free for shopping, resting or individual sightseeing. Following dinner at our hotel, this evening we will join with our square dance friends from this side of the globe for a "hands across the world" square dance party. Do "Come a Waltzing Matilda with Me."

**15th Day — Sunday, April 1**

Today we plan a full-day excursion to Hawkesbury River and the Koala Sanctuary. Here we'll see Australia's wild life at first hand, including kangaroos, koala bears, wallabies and emus. At Palm Beach we board a motor launch for a cruise of the Hawkesbury River and Cowan waters. Lunch will be served at Bobbin Head. We return to Sydney in the late afternoon.



**You'll see koalas and maybe even have a chance to pet one of these lovable Australian animals.**



Part of the beauty that is New Zealand. In a tour of many contrasting sights, you'll find much to enjoy in these lands down under.

## NEW ZEALAND — SOUTH ISLAND

**16th Day — Monday, April 2**

We bid farewell to Australia today as we fly to Christchurch arriving at our UNITED SERVICES HOTEL in mid-afternoon. Following dinner we will meet our good friends from New Zealand, person-to-person, as we square up for an evening of dancing pleasure.

**17th Day — Tuesday, April 3**

This morning is at leisure. In the afternoon we will see this "most English city outside of England" as we tour Christchurch. Driving along the ambling River Avon and under the willows we'll pass through the 500-acre Hagley Park. Then to the dignified Gothic Cathedral, the city's most famous landmark and along Summit Road for a panoramic view before returning to the city via Summer Beach and the Avon estuary.

**18th Day — Wednesday, April 4**

This morning we fly to Queenstown and transfer to our HOTEL O'CONNELLS. In the afternoon we'll tour this one-time, lusty gold-boom town, situated on the shores of Lake Wakatipu.

**19th Day — Thursday, April 5**

Today we drive by motorcoach through spectacular lake country, farming lands, towering mountains and valleys to the fabulous fjordland of Milford Sound, which some people say outdoes Norway. Our home here will be HOTEL MILFORD SOUND. Lunch is included today.

**20th Day — Friday, April 6**

Today we'll take a launch down the 10-mile waterway with its unforgettable views of towering Mitre Peak, Mount Pembroke with its glacier and the cascading Bowen and Stirling Falls. Also there will be free time to enjoy this scenic wonderland on your own.

**21st Day — Saturday, April 7**

We leave by motorcoach this morning for Lake Te Anau where we'll board our plane to fly to world-famous Mt. Cook and our HOTEL HERMITAGE. Located in the Aorangi National Park, the very center of New Zealand's spectacular alpine region, Mt. Cook at 12,349 feet and called the "cloud piercer" by the Maori people, towers over the landscape.

**22nd Day — Sunday, April 8**

Today we'll travel to the Tasman Glacier and the Ball Hut where we can inspect the moraine and glacier first hand. Boots, socks and sticks are available for individuals who want to walk over the surface of the glacier. The balance of the day is at leisure at the HERMITAGE.

## NEW ZEALAND — NORTH ISLAND

**23rd Day — Monday, April 9**

Leaving the Alpine splendors behind, we fly to Rotorua, center of the thermal area of the North Island, where we will check into the HOTEL ROTORUA in the late afternoon.

**24th Day — Tuesday, April 10**

This morning we will visit both the Whakarewarewa Thermal Area with its boiling springs, mud pots and geysers and a model Pa or Maori village, where the interesting aspects of Maori life will be explained. This region is also noted for its amazing trout springs where dense populations of trout can be viewed through crystal clear water. A photographers' paradise with almost too much to record on film. This afternoon is at leisure. This evening we'll attend a Maori concert where we will enjoy both their singing and dancing, so different from our own.

**25th Day — Wednesday, April 11**

Today we drive to Waitomo where we will have lunch and visit the famed Glow-worm Grotto. Reached through a series of lofty chambers and galleries, the Waitomo Cathedral is said to have perfect acoustical properties. Then by a guided boat trip on an underground river we will view the Cavern with its canopy of myriads of minute lights providing an ethereal spectacle. Leaving

Waitomo behind we will motor through the fertile Waikato Valley and rich dairy-producing area to arrive in Auckland for a late dinner at our HOTEL SOUTH PACIFIC.

**26th Day — Thursday, April 12**

Today we'll have a half-day sightseeing tour of Auckland, driving across the Harbor Bridge, through Auckland Domain with its massive War Memorial Museum Building and Winter Gardens, on to Mt. Eden for a sweeping view. Then to Cornwall Park with Acacia Cottage, oldest home in Auckland, and the Ellerslie Racecourse Gardens and finally through the suburbs of Kohimarmama, Mission Bay, St. Heliers and Orakei, returning via the lovely waterfront drive. Tonight at our gala farewell banquet we find "now is the hour when we must say goodbye" to our South Pacific Holiday.

**27th Day — Friday, April 13**

Today is unscheduled and since our Air New Zealand flight back to the U.S. does not depart until evening there is a full day to see a bit more of this last stop in New Zealand. With our return trip, we again cross the International Dateline, this time picking up a day, so we arrive in Honolulu at 8:40 A.M. (same day) and leave about 90 minutes later for Los Angeles, arriving at 5:30 that same afternoon. A perfect ending to a perfect tour.



## CONDITIONS AND SPECIFICATIONS

**TRANSPORTATION:** Jet air transportation based on economy class 35-day ITX fare, and Jet day coach Family Plan or Excursion Rates (where available) for domestic U.S. and Canadian Flights. Services of Air New Zealand or any IATA and ATC carriers may be used. Surface travel is by deluxe motorcoach, motor launch and canoe.

**HOTELS:** Deluxe and superior grade hotels as indicated in the itinerary, based on two persons sharing a twin-bedded room with private bath. Any change in hotels will be of the same or better quality than listed. (Supplement for single room: $135.00 per person.)

**MEALS:** Continental breakfasts and table d'hote dinners are included. 9 lunches are included. An afternoon snack will be provided the last day.

**SIGHTSEEING:** As specified in the itinerary, by private motorcoach throughout, with English-speaking guides. All entrance fees and seat reservations included to events specified in the itinerary.

**TOUR ESCORT:** The size of the tour group will determine the number of square dance escorts. One square dance couple will serve with each unit, plus local guides for all specified sightseeing.

**TRANSFERS:** Conveyance of passengers and baggage (one average-sized suitcase per person) between terminals, airports, steamer piers, restaurants, special events and hotels, is included as well as the assistance of an English-speaking representative. Transfers will be by motorcoach.

**BAGGAGE:** Limited to 44 pounds per person by overseas air allowance. One average-sized suitcase per person. Hand luggage and small personal articles are owner's responsibility and are included in the above weight.

**TIPS AND TAXES:** Hotel service charges, state and local taxes and tips to hotel personnel, baggage porters and local guides and drivers are included. Airport taxes are NOT included.

## NOW, IT'S UP TO YOU!

**You'll notice that this tour is no rush-rush affair. In each city we visit there will be plenty of time for rest and for independent sightseeing. At the same time, the major attractions of every stop are included in the price you pay.**

**Now, by simply filling out both sides of the application form on the next page and mailing it in with your deposit you have opened the door to a fabulous South Pacific dream vacation. All applications will be considered on a first-received, first-served basis and will be personally acknowledged as quickly as possible. A stand-by list will be maintained once the tour quota is reached. Reservations and bookings are available only through this organization and at our Los Angeles address.**

**NOT INCLUDED:** Passports, visas and health documents, personal and baggage insurance, transport and handling of excess baggage, items of a personal nature, such as laundry, telegraph or telephone expenses, beverages including tea and coffee (except at breakfast) and food not on the regular table d'hote menu, are not included. Lunches, except as listed, are not included.

**RATES:** The tour and air costs are based on present tariffs and current airline rates and the exchange rates of foreign currencies in relation to the United States dollar and are subject to change in case of decreases, or increases, due to fluctuation in Exchange Rates, changes in airline rates, or due to other causes, when final payment is made.

## ADDITIONAL INFORMATION AND GENERAL CONDITIONS

The following tour conditions are standard procedure for group travel and are listed here for your information:

**RESPONSIBILITY:** All arrangements for land accommodations, transportation and sightseeing are made by Mundia Tours and Travel Co., and/or their agents; all arrangements for trans-Pacific transportation are made by various airlines, as shown, which companies are not to be held responsible for any act, omission or event after the passenger has disembarked from the plane. The usual passage contract in use by the airline company when issued shall constitute the sole contract between such airline and the purchaser of this tour and/or the passengers. All reservations, rates, schedules, accommodations and services are subject to the rules, regulations and conditions established by the carrier, hotel or other company instrumentally providing the same and may be subject to change without notice.

The American Square Dance Workshop, Inc., Bob and Becky Osgood, or Mundia Tours and Travel Co., accept no liability for any change or variances in reservations, rates, schedules, accommodations or services referred to in our specifications. Neither are we liable for any delays, inconveniences, accident, expense or mishap of any kind whatsoever resulting entirely or in part from the negligence of others or from causes beyond our control. We also reserve the right to decline to accept or retain any passenger as a member of the tour; in such instance, the full or an equitable amount will be refunded.

**REFUNDS:** Claims for refunds must be made within sixty days of termination of tour, accompanied by a statement from the tour escort, agent or representative, detailing the services not taken. Refunds cannot be made for un-

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ASDW South Pacific Holiday

462 North Robertson Boulevard
Los Angeles, California 90048

Here is our application and deposit for the 1973 South Pacific Holiday

(please type or print):

Name _____
(last) (his—in full) (hers—in full)

Address _____
(street and number)

_____
(city) (state) (zip code)

Enclosed is our deposit of $200.00 ($100.00 per person). We understand that the balance is due by January 15, 1973. We have read the itinerary and fully understand the payment and cancellation clauses relative to the tour and to the air fare. (Payment in U. S. Dollars, please. Checks should be made payable to Bob Osgood.)

_____ _____
signed (date)

**Please complete both sides of this application form before mailing it in. If this is your first tour with us, in order to help us recognize you when we meet, please include a recent snapshot of yourselves with your application.**

used transportation, involving party tickets, or chartered motorcoaches or for sightseeing trips or meals not taken. Refund claims for unused hotel accommodations are subject to at least 48 hours notice of cancellation being given to the hotel through the tour escort, agent or representative, such refunds being entirely at the discretion of the hotel management concerned. Refunds are based on the actual cost of the relevant services and not on a per diem basis.

**CANCELLATIONS:** In the event of cancellation, complete refunds will be made until February 10, 1973. After that date a cancellation charge will be made for cablegrams and other out-of-pocket expenses regarding land arrangements.

**EXTENSIONS:** This itinerary is based on jet air transportation ITX 35 days inclusive fare. Therefore once the tour is completed any passenger may remain in Hawaii until April 21, 1973 with no additional air fare.

**BADGES:** A special individualized tour badge will be provided each participant in advance of the tour. A badge charge of $1.50 will be made only to those having to cancel the tour.

**SPECIAL SERVICES:** All those participating in the tour will be provided with regular tour bulletins during the months prior to the tour. Information on places to be visited, documents required for travel and recommended reading will be included.

**SQUARE DANCES:** Although this is a tour of Square Dancers, it is not necessarily a Square Dance tour. All transportation to and from Square Dances and all admissions are included but those not wishing to attend these events are completely at liberty to use the time as they see fit.

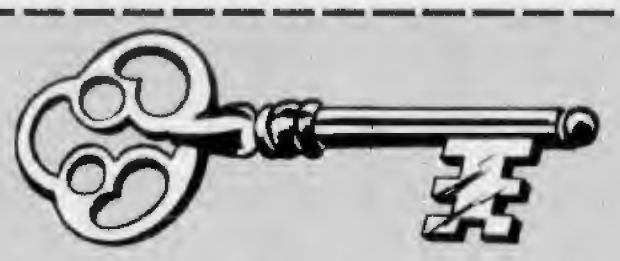
**WHO MAY PARTICIPATE:** This tour is especially designed for married square dance couples. (Consideration will be given to single square dancers who would like to apply.)

**CHANGES IN ITINERARY:** Working far in advance, certain substitutions and/or changes in itinerary, transportation and hotels may be necessary and the American Square Dance Workshop, Inc. reserves this right; however, should any deviations from the planned itinerary occur, the American Square Dance Workshop, Inc. assures all participants that substitutions of any nature will be of an equal or better value than that stated within the itinerary.

**LUGGAGE AND REFRESHMENTS ON THE JOURNEY:** We take no responsibility for luggage or personal belongings. Every possible attention will be given by our agents and representatives but luggage insurance is recommended. Expenses for refreshments and meals enroute will be borne by you unless otherwise specified in the itinerary. Meals on the Jet aircraft are included as part of your air ticket.

**PASSPORT:** You must obtain a valid passport, necessary visas and health certificate covering your journey. You will receive these instructions after booking.

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This application form is your  key to a lifetime of memories.

**Now that you've read all about the trip you're going to take next year, we hope that you'll fill out the blanks on both sides of this application form and mail it in today.**

We will be glad to make your connecting flights to and from Los Angeles. Please check here if you will be using air transportation to get to the West Coast ☐ and wish our assistance. Or, check here if you will drive or make your own arrangements to get to Los Angeles ☐.

Please show our names on our special badges in the following manner:

_____ _____

(his) (hers)

Also, so that we may have a few facts about you, please let us know the following:

How frequently do you dance?_____ Do you do any square dance calling?_____

How long have you been square dancing?_____ What is the name of your "home" club?_____

Now, send this in, then sit back and dream! You'll be hearing from us soon with more exciting news and information on your big Adventure.

Happy Dancing
Bob and Becky Osgood

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**(WONDERFUL THINGS**, continued)

DANCE

1-4 **½ (L) Waltz Turn; (Rev Twirl to** BANJO **facing** LOD) **Bwd Waltz; (Twinkle to** SEMI-CLOSED **facing** RLOD) **Bwd Waltz; Pickup to** SIDECAR;
5-8 **Twinkle, 2, 3 to** BANJO; **Fwd, 2, Check; Banjo Pivot, 2, 3 to** SEMI-CLOSED **facing** LOD; **Pickup to** CLOSED, **2, 3;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except on meas 16 Step Thru to BUTTERFLY M facing WALL:
17-20 **Waltz Away, 2, 3; (Wrap to** SKIRT SKATERS **facing** LOD) **Transition Fwd, —, Close; Fwd Waltz; Fwd, Point, —;**
21-24 **Twinkle, 2, 3; Twinkle, 2, 3; Check, Back, Side; Fwd, Lock, Fwd;**
25-28 **(Roll, 2, 3,) Transition Fwd, —, Close; Thru, Side, Close end in** CLOSED SIDE-CAR **M facing** WALL; **Twisty Vine, 2, 3 to end in** BANJO; **Manuv, 2, 3 to** CLOSED **M facing** RLOD;
29-32 **(R) Waltz Turn; (R) Waltz Turn end M facing** WALL; **(Twirl) Side, Behind, Side; Pickup to** CLOSED **M facing** LOD;

SEQUENCE: Dance goes thru 2½ times blend to SEMI-CLOSED for Ending.

Ending:

1-4 **Fwd Waltz; Thru, Side, Close to** BUT-TERFLY **M facing** WALL; **Side, —, Close; Side, Point twd RLOD, —.**

**CHELLA LLA — Grenn 14153**
**Choreographers:** Ralph and Jeanette Kinnane
**Comment:** An old but favorite dance with up dated cue sheet.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

PART A

1-4 **Roll, —, 2 end facing** RLOD, **—; Bwd Two-Step; Rock Back, —, Recov, —; Fwd Two-Step;**
5-8 **Rock Fwd, —, Recov, —; Turn/Face, —, Thru to** CLOSED **M face** WALL, **—; Turn Two-Step; Turn Two-Step to** OPEN **facing** LOD;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:

PART B

17-20 **Walk Fwd, —, 2, —; In Place, Step, Step, —; Rock Side, —, Recov, —; Behind, —, Side, —;**
21-24 **Rock Fwd, Back, Fwd, —;** BUTTERFLY **Face M** WALL **Side, Behind, Side to** OPEN **facing** LOD, **—; Rock Fwd, Back, Fwd, — to** CLOSED; **Pivot, —, 2 to end** LOOSE-CLOSED **M facing** WALL, **—;**
25-28 **L Pas de Basque; R Pas de Basque; Pivot, —, 2 M facing** WALL, **—; Turn Two-Step;**
29-30 **Turn Two-Step end in** OPEN **facing** LOD; **(Twirl) Walk Fwd, —, 2, —;**
31-44 Repeat action meas 17-30:

SEQUENCE: Dance goes thru twice then W Reverse Twirl and Ack.

**OUR WALTZ — Grenn 14153**
**Choreographers:** Bill and Jean Filbert
**Comment:** Not too difficult routine though it has both right and left turning waltzes.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point; (L Spin end** CLOSED) **Fwd, —, Touch facing** LOD;

PART A

1-4 **(L) Waltz Turn; (L) Waltz Turn to face** WALL; **Fwd, Side, Behind; Manuv, 2, 3 M facing** RLOD;
5-8 **(L Spin end** CLOSED) **Fwd, —, Touch; (L Twirl to** BANJO **face** RLOD) **Bwd Waltz; (Twinkle to** SEMI-CLOSED **facing** LOD) **Bwd Waltz; Pickup to** CLOSED;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-7 then Thru, Side, Close M facing WALL:

PART B

1-4 **(Twirl) Side, Behind, Side; Fwd Waltz end in** SIDECAR **M facing** LOD; **Twinkle Out, 2, 3 to** BANJO; **Twinkle In, 2, 3 to** CLOSED **M facing** WALL;
5-8 **Side, Behind, Side; Thru, Side, Close; Dip Back, —, —; Manuv, 2, 3 M facing RLOD;**

PART C

1-4 **Bwd Twinkle In, 2, 3 to** SIDECAR; **Bwd Twinkle Out, 2, 3 to** BANJO; **Banjo Pivot, 2, 3 to** SEMI-CLOSED **facing** LOD; **Thru, Turn to** CLOSED **M facing** WALL, **Close;**
5-8 **Fwd, Side, Behind; Manuv, 2, 3 M facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn M facing** LOD;

SEQUENCE: A — B — C — A — B — first 4 meas of C plus Ending.

Ending:

1-4 **Side, Behind, Side; Manuv, 2, 3 to** CLOSED **M facing** RLOD; ¾ **Pivot to face** WALL; **Side/Close, Apart, Ack.**

**TRADE N' TRADE**

By Gene Pearson, Groves, Texas

**Sides right and left thru**
**Four ladies chain**
**Heads right and left thru**
**Rollaway half sashay, star thru**
**Swing thru, boys trade**
**Girls trade, swing thru**
**Right and left thru**
**Star thru, pass thru**
**Bend the line, star thru**
**Swing thru, boys trade**
**Girls trade, swing thru**
**Right and left thru**
**Dive thru, swing thru**
**Girls trade, boys trade**
**Swing thru**
**Right and left thru**
**Pass thru to a**
**Allemande left**

### SEVENTY FIVE CENTS
By Wendell Spook, Phoenix, Arizona

**Four ladies chain three quarters**
**Heads promenade three quarters**
**Sides square thru three quarters**
**Circle four three quarters**
**Square thru three quarters**
**Allemande left**

### LONG SHOT
By Cliff Long, Mars Hill, Maine

**Heads square thru four hands**
**Slide thru, pass thru**
**Girls fold, star thru**
**Couples circulate**
**Wheel and deal**
**Slide thru, pass thru**
**Boys fold, pass thru**
**Partner trade**
**Wheel and deal**
**Left allemande**

### THRU AND THRU
By Bernie Toupin, Houma, Louisiana

**Four ladies chain**
**Side ladies chain**
**Sides star thru, pass thru**
**Chain the square, wheel and deal**
**Do sa do to an ocean wave**
**Swing thru, spin the top**
**Right and left thru**
**Star thru, dive thru**
**Pass thru, swing thru**
**Spin the top go**
**Right and left thru**
**Star thru, dive thru**
**Swing thru in the middle**
**Boys run, wheel and deal**
**Pass thru to a**
**Left allemande**

### YOU'VE GOT TO BE KIDDIN'
By MSG James F. Cholmondeley, APO New York

**Heads lead right, make a line**
**Pass thru, wheel and deal**
**Double pass thru**
**Partner tag, wheel and deal**
**Double pass thru**
**Partner tag, wheel and deal**
**Double pass thru**
**Partner tag, California twirl**
**Put the ladies in the lead**
**For a dixie chain**
**Girls go left, boys right**
**Allemande left**

### ESS ONE - TWO
By Howard McCreery, Pomona, California

**All roll a half sashay**
**One and three square thru**
**Docey to a wave**
**All eight circulate**
**One and one half, turn thru**
**Allemande left**

### KARTWHEEL
By Chuck Jordan, Burnaby, B.C., Canada

**Four ladies chain**
**Side ladies chain**
**Sides half sashay**
**Heads square thru**
**Spin the top, ends trade**
**Men run, bend the line**
**Swing thru, turn thru**
**Left allemande**

### BE CAREFUL NOW
By Ken Collins, Westlake Village, California

**All four couples flutter wheel**
**Head couples center and back with you**
**Do so do to an ocean wave**
**Double swing thru, cross trail thru**
**Behind the sides you stand**
**Forward eight and back that way**
**All four couples half sashay**
**Inside four box the gnat**
**Double swing thru just like that**
**Pass thru then**
**Double swing thru with outside two**
**Pass to the center**
**Double swing thru, pass thru**
**Double swing thru, cross trail thru**
**Left allemande**

## SINGING CALL*

### NOW WALK THE LINE
By Dick Leger and Nova Scotia Caller's Class

**Record: Grenn #12130,** Flip Instrumental with Dick Leger

OPENER, MIDDLE BREAK, ENDING
**Four ladies**
**Circle four go once inside the ring**
**Get home and swing, everybody swing**
**Men star left now go once around**
**Pick her up because you're mine**
**I'll walk the line**
**All the way around and**
**When you get back home**
**Four ladies chain three quarters**
**Men promenade one quarter**
**Turn your own girl and then**
**Promenade her home again**
**Because you're mine I'll walk the line**
FIGURE:
**Men promenade outside**
**Go halfway round the square**
**The ladies chain inside**
**Straight across out there**
**Heads lead right circle four and**
**Keep in time, make a line**
**Go up and back you're doing fine**
**Square thru four hands around**
**Four hands around you go**
**Swing the corner lady, new corner Joe**
**Allemande left just one**
**Promenade the one you swung**
**Because you're mine I'll walk the line**
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

### TAKE A GOOD LOOK

Joe and Barbara take you thru the movement Remake the Thar on page 16. After you've checked the diagrams try these examples.

**Allemande left, allemande thar go**
**Right and left, boys back up star**
**Remake the thar**
**Girls back up a right hand star again**
**Remake the thar**
**Slip the clutch, skip one girl**
**Left allemande**

**Circle left, do paso**
**Partner left allemande thar**
**Remake the thar**
**Remake the thar**
**Slip the clutch**
**Left allemande**

**Four ladies star across, roll promenade**
**Girls run left to allemande thar**
**Girls back up right hand star**
**Remake the thar**
**Slip the clutch**
**Left allemande**

**Allemande left forward two its**
**Right and left, turn back one**
**Partner right wrong way thar**
**Boys back up left hand star**
**Remake the thar**
**Girls back up a left hand star**
**Remake the thar, shoot the star**
**Left allemande**

**Allemande left, partner right a**
**Full turn to allemande thar**
**Boys back up left hand star**
**Remake the thar**
**All swing thru across the set**
**Turn thru to the corner**
**Left allemande**

**All four ladies chain across**
**Allemande left, partner right and**
**Curlique, cast off three quarters**
**Boys back up left hand star**
**Remake the thar**
**All eight spin the top**
**To the same girl turn thru**
**Left allemande**

### SCOOTBACK #2

By Thor Sigurdson, Emerson, Manitoba, Canada

**Heads lead to the right**
**Circle to a line**
**Lines of four go up and back**
**Slide thru, do sa do**
**Make an ocean wave and balance**
**Scootback, all eight circulate**
**Boys run, bend the line**
**Square thru four hands, trade by**
**Square thru three hands**
**U turn back and pull by**
**Allemande left**

### BETCHA

By Bill Barton, APO San Francisco

**Heads right and left thru**
**With a full turn around**
**Rollaway and separate**
**Behind the sides star thru**
**Sides star thru**
**Right and left thru**
**With a full turn around**
**Rollaway and separate**
**Behind the heads star thru**
**Heads pass thru then**
**Left allemande**

Here are a couple of dances sent to us from S Sgt. Thomas H. Crisp, APO New York.

### BOYS TURN BACK

**Head ladies chain**
**Heads square thru**
**Swing thru, tag the line**
**Boys turn back, star thru**
**Promenade**

### GIRLS TURN BACK

**Four ladies chain three quarters**
**All four ladies chain**
**Heads square thru**
**Double swing thru, tag the line**
**Girls turn back, star thru**
**California twirl**
**Promenade**

## SINGING CALL*

### SAY IT WITH MUSIC

By Art Springer, Tampa, Florida

**Record: MacGregor #2097,** Flip Instrumental with Art Springer

OPENER, MIDDLE BREAK, ENDING
**All four ladies chain across**
**Rollaway a half sashay, circle you go**
**Left allemande, allemande thar**
**Right and left men back up**
**In a right hand star, slip the clutch**
**Left allemande grand right and left**
**When you meet your partner then**
**Promenade the set**
**You promenade her round that old land**
**And we will say it with music again**
FIGURE:
**Head couples promenade halfway you go**
**Lead to the right and circle**
**Make a line of four you know**
**Forward up and come on back**
**Right and left thru, flutter wheel**
**Girls turn, boys follow too**
**Spin the top along the line**
**Turn thru for me**
**Swing that corner girl, promenade**
**Let's promenade hand in hand**
**And we will say it with music again**
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

## A BIT OF VARIETY

*Every once in a while we come across something that is a bit out of the ordinary and which we feel might be of interest to callers. That is the case with the material that follows. If this should prove to be helpful to you — let us know and we'll plan for more.*

Hayes Herschler in Colmar, Pennsylvania, has a means of providing variety in calling. He's come up with a number of different ways of using basic figures in order to produce a common result. By using equivalents the dancer is not required to learn anything new. It is Hayes' feeling that every dancer has his "I've had it" limit and when he reaches that saturation point square dancing loses him. Here are some right and left thru equivalents. These produce a right and left thru result without reference to the basic figure itself.

The following work with any formation where two couples are facing, i.e., in a square formation, two facing lines of two couples each or in a starting eight chain thru formation.

**Star thru, slide thru**

**Pass thru, California twirl**

**Pass thru, partner trade**

**Square thru five hands, partner trade**

**Star thru**
**Square thru four hands**
**Partner trade**

**Half square thru, partner trade**
**Half square thru, partner trade**

**Swing thru, boys trade**
**Turn thru, partner trade**

**Half sashay, box the gnat**

**Half sashay, pass thru**
**U turn back**

**Half sashay**
**Square thru five hands**
**U turn back**

**Star thru, half sashay**
**Half square thru, U turn back**

**Two ladies chain, flutter wheel**

**Two ladies chain**
**Swing thru, box the gnat**

**Sashay thru, wheel and deal**

**Sashay thru, bend the line**
**Sashay thru, bend the line**
**Swing thru**
**Girls U turn back**
**Wheel and deal**

**Swing thru, spin the top**
**Spin the top again, boys run**
**Wheel and deal**

**Ocean wave, boys trade**
**Swing thru, girls trade**
**Boys run, wheel and deal**

The following works only from two facing lines of two couples each.
**Tag the line, turn in**
**Pass thru, wheel across**

The following work only from an eight chain thru formation.
**Ocean wave, scootback**
**Swing thru, swing thru again**
**Boys trade, boys run**
**Wheel and deal**

**Ocean wave, scootback**
**Girls trade, boys run**
**Wheel and deal**

**SINGING CALL***

### HAPPY HEART

By Jerry Helt, Cincinnati, Ohio
**Record: Blue Star #1919,** Flip Instrumental
Jerry Helt and the girls
OPENER, MIDDLE BREAK, ENDING
**All four men promenade inside the ring**
**Home you go and swing your own**
**Everybody swing**
**All join hands and circle to the left**
**Allemande left your corner and**
**Weave the ring right there**
**I've got a happy heart**
**I think I could fly, do sa do your partner**
**Promenade I'll tell you why**
**Just find someone to live for**
**To love and then you'll see**
**Why I've got this**
**Happy heart inside of me**
FIGURE:
**Head two couples promenade halfway round**
**Side two couples right and left thru**
**Then turn the lady there**
**Flutter wheel in the middle**
**Sweep a quarter round the floor**
**Pass thru and do sa do**
**Then do an eight chain four**
**I've got a happy heart**
**I think I could fly, swing number five**
**Promenade I'll tell you why**
**Just find someone to live for**
**To love and then you'll see**
**Why I've got this**
**Happy heart inside of me**
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

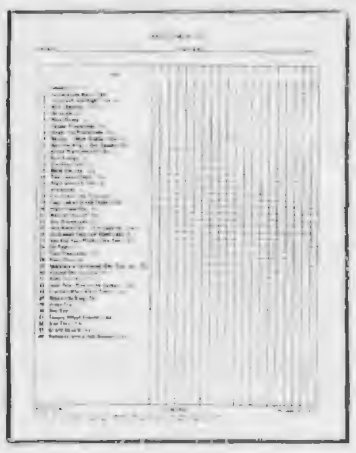
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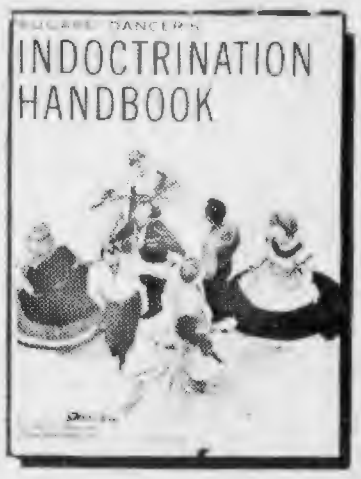
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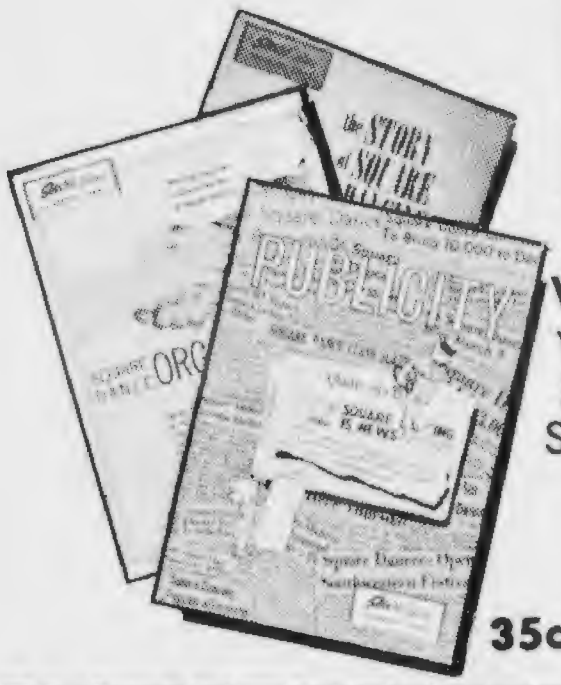




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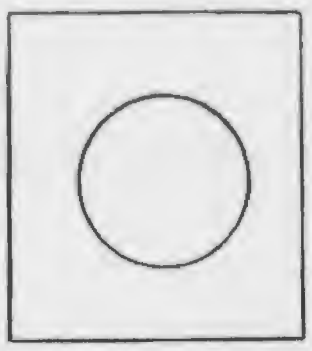
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# CALLER of the MONTH



*Brad and Barbara Bradford*
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IT IS NOT OFTEN that you find a husband and wife team who are equally gifted and know how to present their gifts to an appreciative square dancing public. Brad is the Chief Caller but Barbara joins him duet-wise on at least one number during an evening. Barbara is the Chief Round Dance Teacher and Brad helps her to demonstrate the dances, so this is really a team.

Brad began calling in Oakland back in 1955 and was club caller for the Berkeley Club for four years. He also served four years on the staff of the Annual Oakland Recreation Dept. Square Dance Week at Feather River. He was Co-Chairman of the California State Square Dance Convention in San Jose in 1962 and helped found and organize the Santa Clara Valley Callers Association, for which he has been Program Chairman and President.

Barbara shares Brad's square dance enthusiasm and is recognized as a top-flight round dance instructor, the kind whose bright and easy approach makes it fun for the learners. The two Bradfords have conducted the round dance program at several weekend square dance events.

Brad's full schedule takes him to frequent


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— and repeated — engagements among the square dance clubs in and near his home area. He was featured caller at the Annual Paso Robles Pioneer Days for several years and participates each year in the Square Affair at San Luis Obispo.

On the home front Brad is regular club caller for Single Squares of Sunnyvale (since 1960!), the San Jose Korn Krackers and Taw Twirlers of the Monterey Peninsula.

The Bradford Team has contributed and is contributing a lot in the way of solid, enjoyable square dancing and enthusiastic round dancing in the Northern and Central California areas.

**(WHAT DO WE MEAN?** *from page 10)*
who is part of a lineup of a recording company and appears frequently on their records and in their advertising material.

**A home-club caller:** One whose primary expression of calling talent is in club dances. One with whom calling is an avocation and who performs infrequently for clubs other than those with which he has an agreement to call regularly.

**A class teacher/caller:** One who has the ability, patience and intelligence to convert a non-dancer into an accomplished, enthusiastic supporter of the activity.

**A one-night-stand caller:** A skilled individual who can take a group of non-dancers and entertain them with uncomplicated square dance calling for a period of from two to three hours with the eventual result that many, if not all, want more.

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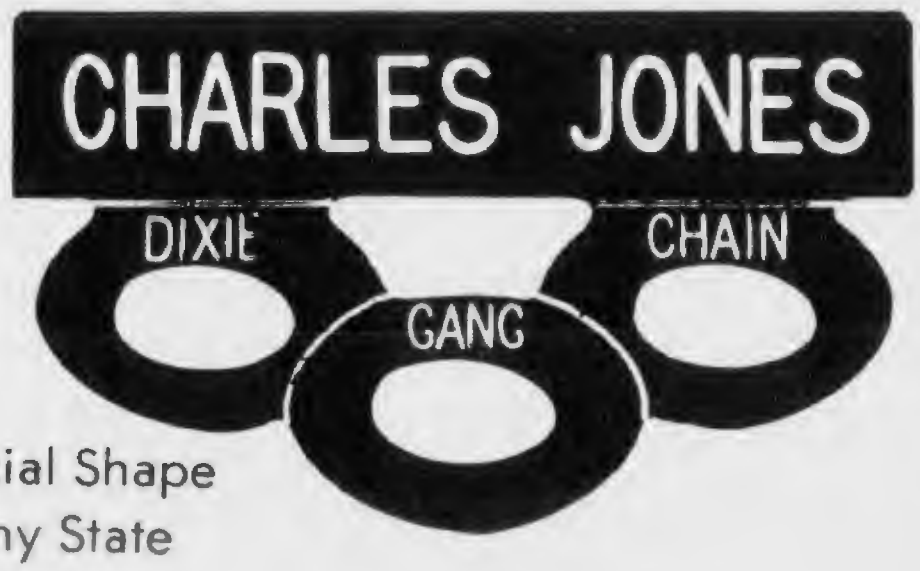


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it were, in defining the many terms that have evolved from the activity over the past twenty years. Perhaps, just perhaps, these too can become standardized. There'll be more on this later.

### NAUTICAL THEME

Their geographical location—San Juan Capistrano on the California coast—provided the theme for the Shipmates Square Dance Club. Club outfits are red, white and blue; the club banner is a cutout of a ship, the USS Shipmate; the monthly newsletter is called (What else?) The Scuttlebutt. Carrying the theme further, all officers have a nautical title. "Skipper" is president of the group; "First Mate" is vice president; "Yeoman" and "Purser" are secretary and treasurer, respectively. They also have among their officers a Coxswain, Envoy, Ship's Cook and Log Maker. Should you visit the Shipmates don't be surprised to find yourself blindfolded, walking the plank with a sword in your back. To take away the sting, you may be awarded a special badge for your part in the hijinks.

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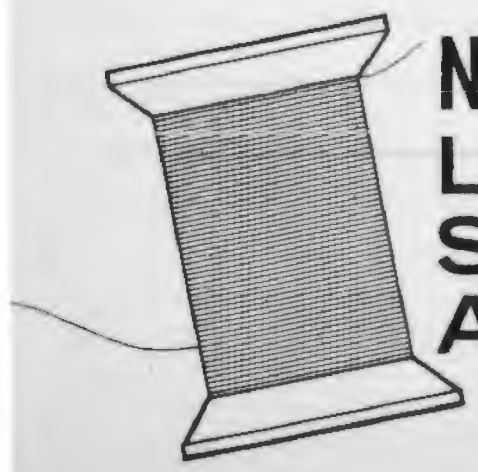
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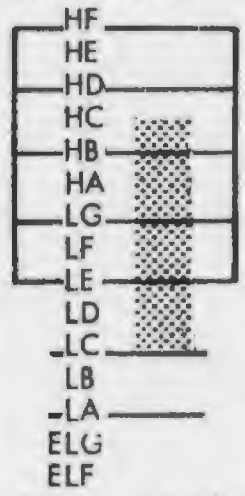
## SINGING CALLS

**NOW WALK THE LINE — Grenn 12130***
**Key: F** **Tempo: 124** **Range: HD**
**Caller: Dick Leger** **LC**
**Synopsis:** Complete call printed in Workshop.
**Comment:** Good steady beat with good instrument balance. The action is easy and brings back a couple of interesting twists. Should be fine for any level dance group.
Rating ☆☆☆

**I'M GONNA WRITE A SONG — Lore 1131**
**Key: G** **Tempo: 132** **Range: HB**
**Caller: Johnny Creel** **LC**
**Synopsis:** (Break) Four ladies chain across — join hands circle left — four ladies center — men sashay — circle left — four ladies center — men sashay — circle left — allemande left corner — do sa do — swing — promenade (Figure) One and three lead right — circle — head gents break — make a line — go up and

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.




Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

back — right and left thru — same couples flutter wheel — same two slide thru — swing thru — go two by two turn thru — swing corner — promenade.

**Comment:** A lively tune and pattern for groups that like to move along at a fast pace. Instruments used are Clarinet, Xylophone, Bass, Piano and Guitar. Rating ☆☆+

**I'M GONNA WRITE A SONG — Top 25248***
**Key: F Tempo: 134 Range: HC**
**Caller: Bruce Welsh LC**

**Comment:** Complete call printed in Workshop. A real lively number with a close timed peppy pattern. If you have a lively group they should like this. It also has an easy alternate pattern. Rating ☆☆☆

**BLUE STARS AND STRIPES — Blue Star 1917**
**Key: B Flat Tempo: 130 Range: HB Flat**
**Caller: Jerry Helt LA**

**Synopsis:** (Figure) Four ladies chain — heads right and left thru — four ladies chain — sides right and left thru — girls forward — girls back — boys forward — right hand star turn partner left — pick up corner — promenade to home.

**Comment:** Old standard marching tune. Simple command calls, should be very good for teaching timing and rhythm to classes and easy level dancers. Rating ☆☆☆

**WORLD COMING DOWN — Lightning "S" 9001**
**Key: F Tempo: 130 Range: HC**
**Caller: Rex Coats LE**

**Synopsis:** (Break) Four ladies promenade —

### CURRENT BEST SELLERS

**Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey as tabulated in mid-February.**

#### SINGING CALLS

| | |
|---|---|
| The Best Is Yet To Come | Wagon Wheel 605 |
| Put Your Hand In The Hand | Jay-Bar-Kay 129 |
| Just Being With You | Hi-Hat 409 |
| Happy Heart | Blue Star 1919 |
| Don't Let The Good Life Pass You By | Dance Ranch 601 |

#### ROUND DANCES

| | |
|---|---|
| On The Flip Side | Hi-Hat 892 |
| Waltz Finale | Grenn 14154 |
| My Friends | Hi-Hat 895 |
| Azure Waltz | Windsor 4748 |
| Eyes Of Blue | Grenn 14152 |

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swing partner — circle left — left allemande — weave ring — do sa do — promenade — (Figure) One and three (two and four) square thru four hands — do sa do — swing thru two by two — boys run right — couples circulate — move forward — tag the line — face to left — wheel and deal — do sa do — swing — promenade (Alternate Figure) One and three (two and four) square thru four hands — do sa do — make an ocean wave — swing thru two by two — boys trade — star thru — bend the line go up and back — square thru three quarters — swing corner — promenade.

**Comment:** A good instrumental of a tune with a modern touch. A well timed contemporary pattern. Could be a good one for callers who like singing this kind of song. Rating ☆☆+

**BIG OPERATOR — Hi-Hat 410**
**Key: B Flat Tempo: 124 Range: HB Flat**
**Caller: Lee Schmidt LB Flat**

**Synopsis:** (Break) Join hands make a ring — circle left — reverse back single file — four ladies backtrack once around — turn thru — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — promenade — one and three wheel around — right and left thru — slide thru — eight chain four — swing corner — left allemande — promenade.

**Comment:** Good novelty number. Good for a smile. Well timed with good instrumentation. Try it. Rating ☆☆☆

**WASH MY FACE IN THE MORNING DEW — Mustang 137**
**Key: B Flat and C Tempo 128 Range: HC**
**Caller: Chuck Bryant LB Flat**

**Synopsis:** (Break) Left allemande — home do sa do — left allemande — weave ring — do sa do — promenade — (Figure) Heads star thru — pass thru — do sa do — swing thru — boys trade — boys run — bend the line — right and left thru — square the barge four hands around — centers pass thru — swing — swing corner — promenade.

**Comment:** Contemporary action pattern. Instrumentation is western swing with clarinet and piano. Rating ☆☆


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**SHE — Kalox 1125**
**Key: B Flat Tempo 128 Range: HD**
**Caller C. O. Guest LD**
**Synopsis:** (Break) Left allemande — swing partner — promenade — four ladies backtrack twice around — turn thru — left allemande — right and left grand (Figure) Head (side) couples square thru four hands — corner do sa do — swing thru — spin the top — boys run right — cast off three quarters round — swing corner left allemande — promenade.
**Comment:** A good instrumental with Bass, Guitar, Banjo, Piano and Xylophone. Good fun pattern with pleasant three quarters cast off to a corner swing. Rating ☆☆☆

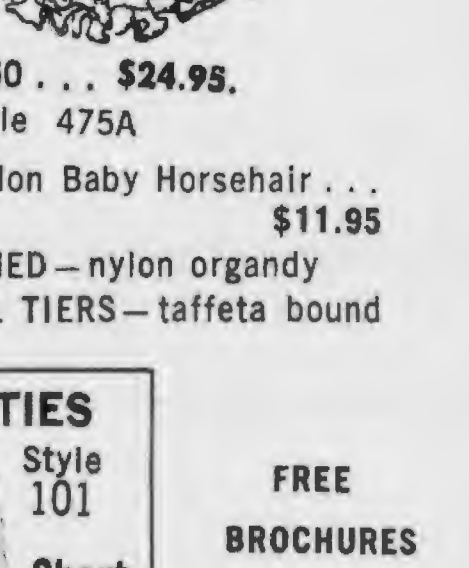
**HAPPY HEART — Blue Star 1919***
**Key: F Tempo 130 Range: HC**
**Caller: Jerry Helt LC**
**Synopsis:** Complete call printed in Workshop.
**Comment:** Good bouncy tune and lively pattern. Could be a good one. Rating ☆☆☆

**COUNTRY GIRL WITH HOT PANTS ON — Red Boot 124**
**Key: C Tempo 128 Range: HD**
**Caller: Bob Vinyard LC**
**Synopsis:** (Break) Four ladies promenade three quarters — box the gnat — men star left three quarters — turn partner — corner allemande — do sa do — weave ring — do sa do — promenade (Figure) All four ladies chain — one and three flutter wheel — slide thru — pass thru — do sa do — swing thru — balance — boys trade — turn thru — allemande left — do sa do — promenade.
**Comment:** A lively pattern. Good instrumentation and novelty wording for an interesting dance. Rating: ☆☆+

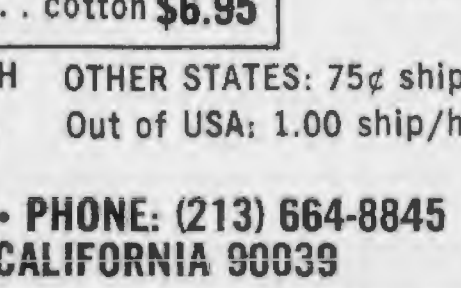
**PAVE YOUR WAY INTO TOMORROW — Windsor 4983**
**Key: A Tempo 126 Range: HA**
**Caller: Tommy Stoye LB**
**Synopsis:** (Break) Walk around corner — see saw partner — join hands circle — allemande left — do sa do own — bow — weave ring — do sa do — promenade (Figure) Head (side) couples promenade all the way around — sides (heads) do sa do — swing thru — spin the top — pass thru — swing corner — left allemande new corner — do sa do — promenade.
**Comment:** A good number for callers who like their singing in the lower ranges. A fun level action pattern. Rating: ☆☆+

**DECK THE HALLS — Square Tunes 140**
**Key: D and E Flat Tempo 128 Range: HE Flat**
**Caller: Danny Robinson LC Sharp**
**Synopsis:** (Break) Four ladies chain — join hands — circle — allemande left — allemande thar — forward two — back up — shoot star — bow to partner — grand right and left — do sa do — promenade (Figure) Heads (sides) promenade half around — down


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middle — square thru four hands — meet sides (heads) right and left thru — dive thru —pass thru — star thru — square thru three quarters — swing corner — promenade.

**Comment:** A standard Christmas carol tune with an easy action pattern. Too late for 1971 but try it in December 1972. Rating: ☆☆+

**MUDDY BOTTOM — Top 25246**
**Key: B Flat Tempo 132 Range: HD**
**Caller: Joe Dombrowski LB Flat**

**Synopsis:** (Break) Walk around corner — star thru at home — California twirl — left allemande — weave ring — do sa do — promenade (Figure) One and three (two and four) lead right — circle four — head (side) gents break make a line — up and back — pass thru on to next right and left thru — flutter wheel — sweep a quarter — pass thru — swing corner — left allemande — come back and promenade.

**Comment:** Good strong bass beat with Bass Guitar accompaniment for Guitar and Piano. Good contemporary action pattern for a lively group of dancers. Rating: ☆☆+

**CHARLOTTE FEVER — Swinging Square 2356**
**Key: B Flat Tempo 132 Range: HD**
**Caller: Jack Winkler LB Flat**

**Synopsis:** (Break) Four ladies promenade inside


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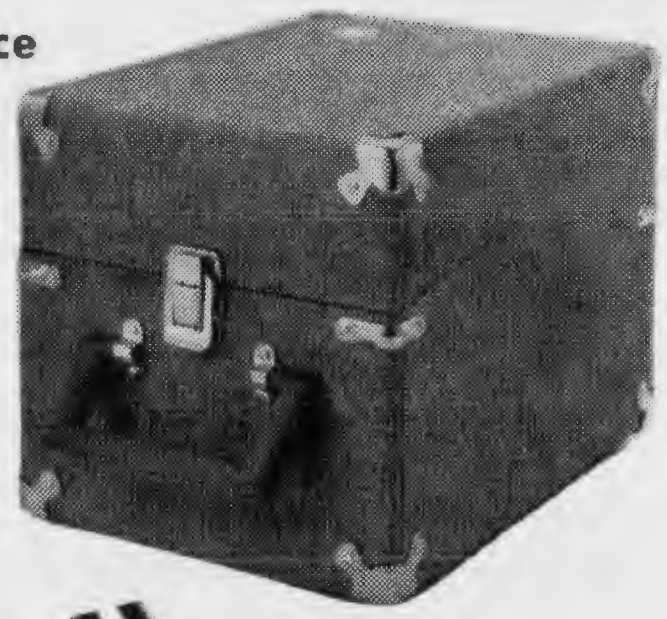
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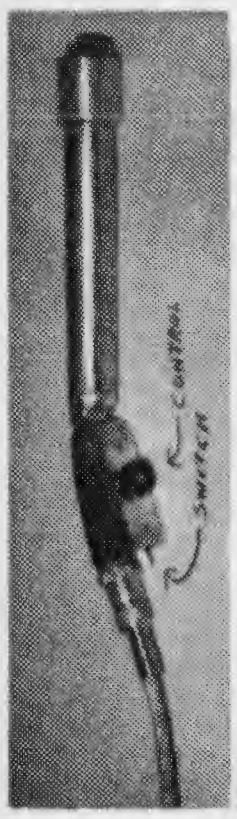
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**Comment:** A good tune with a tempo and pattern that moves right along. Rating ☆☆

**CHEWING GUM — Blue Star 1916**
**Key: C Tempo 128 Range: HC**
**Caller: Dave Taylor LC**

**Synopsis:** (Break) Four ladies chain across — chain back — join hands circle left — allemande left corner — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — with outside two do sa do — boys run — cast off three quarters — make lines of four — up to middle and back — right and left thru — slide thru —swing corner — promenade her.

**Comment:** A novelty tune with a real good fun level pattern. Good instrumentation.

Rating: ☆☆+

**TENNESSEE BORDER — Top 25247**
**Key: F Tempo 128 Range: HB Flat**
**Caller: Emanuel Duming LC**

**Synopsis:** (Break) Four ladies chain three quarters — all ladies chain straight across — four ladies chain three quarters — join hands start to circle — left allemande — weave ring — promenade (Figure) Head two couples promenade halfway — down middle — right and left thru — face out — cloverleaf — go around one — into middle slide thru — right hand star — turn it once — left allemande — partner do sa do — swing corner — promenade.

**Comment:** A good boom chuck type rhythm number with interesting pattern.

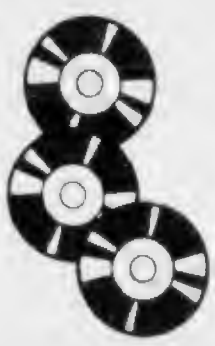
Rating: ☆☆+

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**Key: C Tempo 126 Range: HC**
**Caller: Bill Castner LG**

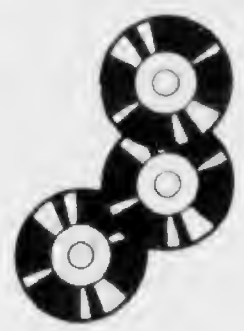
**Synopsis:** (Break) Allemande left corner — alle-


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**Comment:** An old standard tune and an old standard pattern. Could be very good for beginners classes on an easy level.

Rating: ☆☆

**NEVER ENDING SONG OF LOVE — MacGregor 2096**
**Key: A Tempo: 128 Range: HC Sharp**
**Caller: Mike Hull LC Sharp**

**Synopsis:** (Break) Left allemande — do sa do — men star left once around — turn partner by right — left allemande corner — weave ring — do sa do — promenade (Figure) One and three (two and four) square thru four hands — find corner lady — spin chain thru — all eight circulate — turn thru — swing corner — left allemande — promenade.

**Comment:** A good instrumental of a popular tune and a well timed action pattern.

Rating: ☆☆+

**I SAW THE LIGHT — Gold Star 703**
**Key: E and F Tempo: 132 Range: HD**
**Caller: Cal Golden LB**

**Synopsis:** (Break) Four ladies promenade once around — swing at home — join hands circle left — allemande left — weave ring — do sa do partner — promenade (Figure) Head (side) couples promenade all the way around — two and four (one and three) right and left thru — square thru four hands — in middle do sa do with corner — square thru three quarters —trade by — swing corner — promenade her.

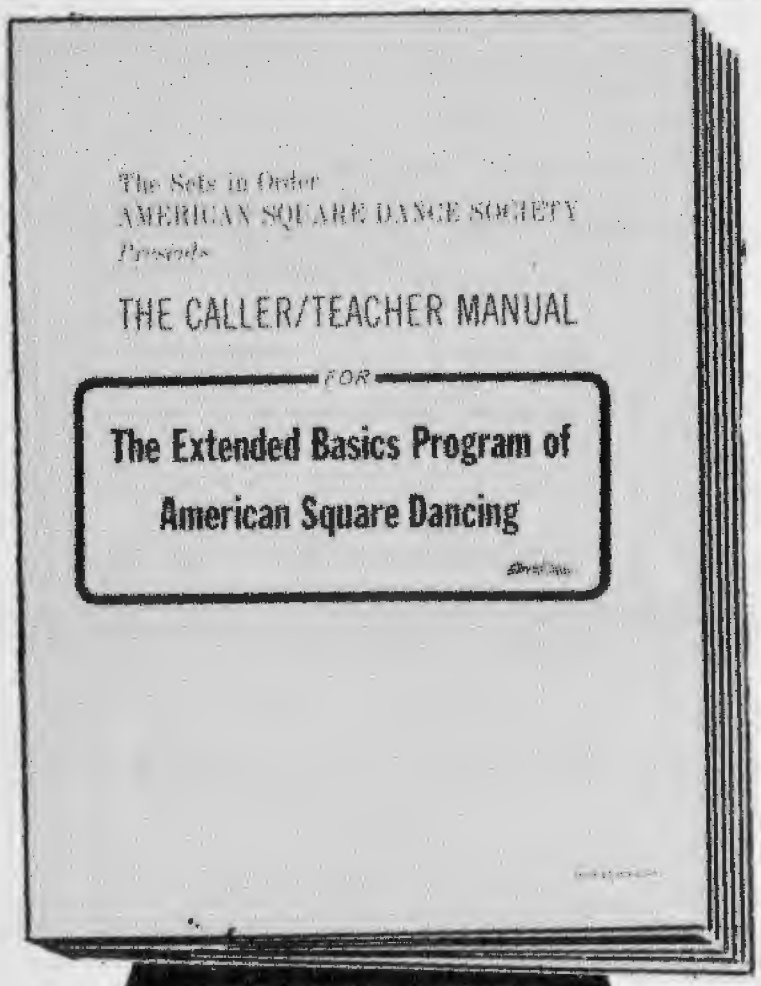
**Comment:** Old standard hallelujah tune with several string instruments and Piano. Good fun level.

Rating: ☆☆+

**CLAYTON DELANEY — Square Tunes 141**
**Key: C Tempo: 132 Range: HC**
**Caller: Jack Livingston LC**

**Synopsis:** (Break) Circle left — left allemande — weave ring — do sa do —men star left once around — turn thru — left allemande — swing partner — promenade home (Figure) Heads square thru four hands — do sa do — make ocean wave — swing thru — boys trade —girls circulate — turn thru — left allemande — do sa do own — swing corner — left allemande — promenade.

**Comment:** Good string instrumental with a


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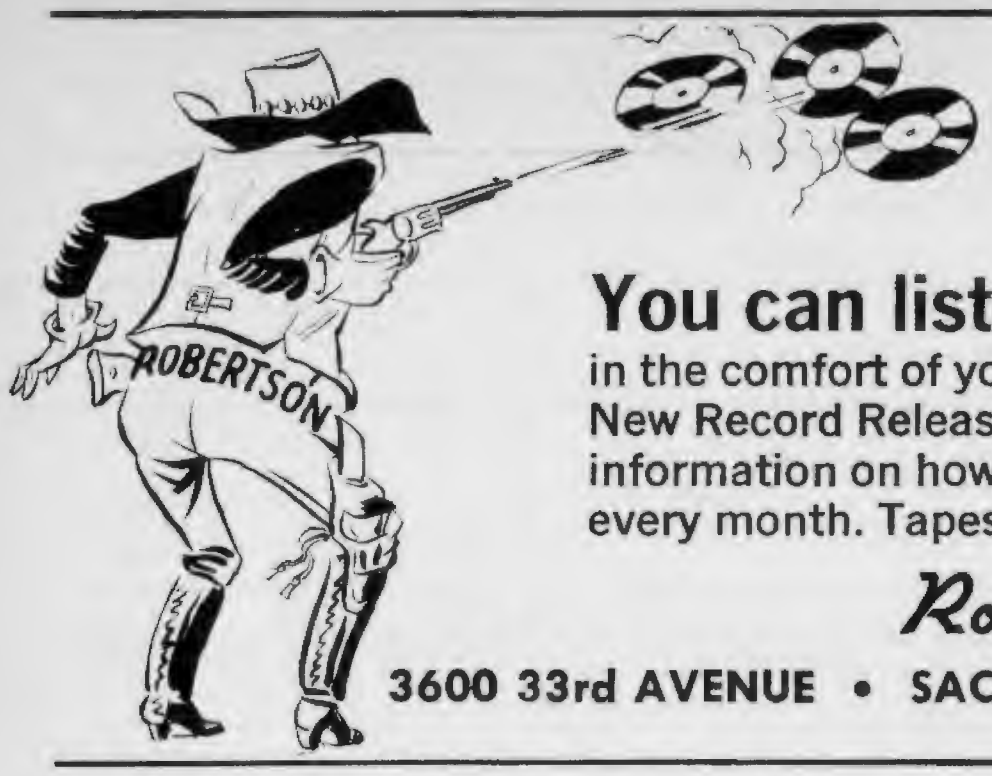
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bouncy beat. Good action pattern. If you like to yodel there is a place on this record especially for you. Rating: ☆☆+

**I'LL TAKE YOUR WORD — Blue Ribbon 209**
**Key: C Tempo: 124 Range: HC**
**Caller: Roger Morris LB**
**Synopsis:** (Grand Sweep Break) Sides face — grand sweep (Standard Break) — Allemande left — allemande thar — right and left — four men star — shoot star — right and left to next girl — swing in to a star — shoot that star — turn thru — allemande — do sa do — promenade (Figure) One and three square thru four hands — do sa do with outside two — swing thru — men run right — couples hinge — triple trade — couples hinge again — wheel and deal — pass thru — swing — left allemande — promenade.
**Comment:** A good boom chuck beat instrumental with Bass, Banjo, Oboe and Guitar. Lots of action for a group of dancers that will do Grand Sweep and a Hinge and Triple Trade and Hinge once more. Rating: ☆☆

**JOY TO THE WORLD — Windsor 4982**
**Key: D Tempo: 130 Range: HB**
**Caller: Marv Lindner LD**
**Synopsis:** (Break) Left allemande — do sa do — men star left one time — turn thru — left


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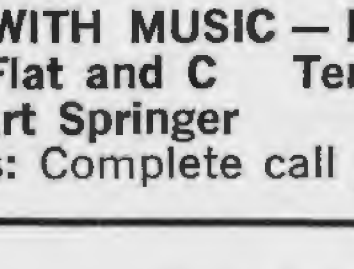
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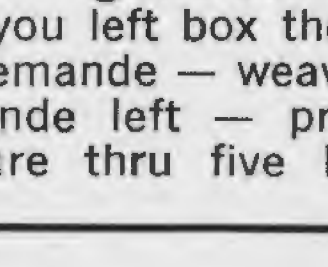
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allemande — do sa do — swing when you meet — promenade (Figure) Heads (sides) promenade halfway — sides (heads) right and left thru — square thru four hands — eight chain thru — swing corner — promenade.

**Comment:** Good beat from Bass, Piano, Drums, Guitar and Trumpet. An easy action pattern to a tune with a modern western beat and timing. Could be a good one. Rating: ☆☆☆

**SAY IT WITH MUSIC — MacGregor 2097***
**Key: B Flat and C Tempo: 128 Range: HD**
**Caller: Art Springer LB Flat**
**Synopsis:** Complete call printed in Workshop.

**Comment:** A smooth flowing dance with smooth sounding music. A real relaxer with a good interesting contemporary pattern. Dance band type accompaniment with Accordion, Drums, Clarinet and Guitar. Rating ☆☆☆

**IN YOUR OWN BACK YARD — Top 25249**
**Key: E Flat Tempo: 130 Range: HC**
**Caller: Ralph Kinnane LB Flat**
**Synopsis:** (Break) Allemande left — do sa do at home — swing corner — gents star left once around — same girl you left box the gnat — change hands left allemande — weave ring — do sa do — allemande left — promenade (Figure) Heads square thru five hands —


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**Comment:** A standard old smoothie type with a lively action pattern that will keep the dancers interested and moving. Rating: ☆☆☆

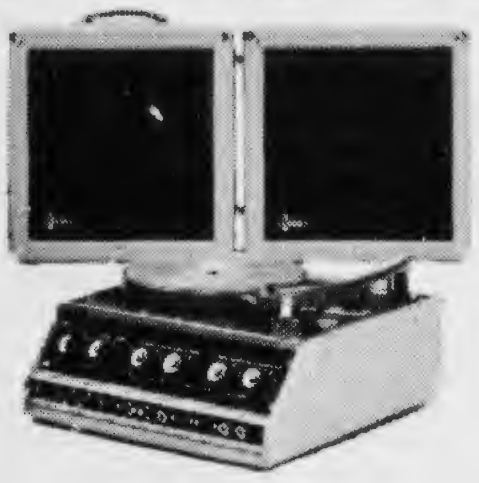
**IN THE MORNING DEW — Grenn 12131**
**Key: C and D Tempo: 134 Range: HD**
**Caller: Ron Schneider HC**

**Synopsis:** (Break) Four ladies promenade once around — swing partner — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — sides square thru four hands — swing thru — boys run right — bend the line — forward up and back — pass thru — wheel and deal — square thru three hands — swing corner — promenade.

**Comment:** A real lively tune and pattern for a group of lively dancers. Keeps moving right along with close timing. Rating: ☆☆+

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**Key: G Tempo: 130**
**Music: Country Ramblers** — Guitar, Bass, Fiddle

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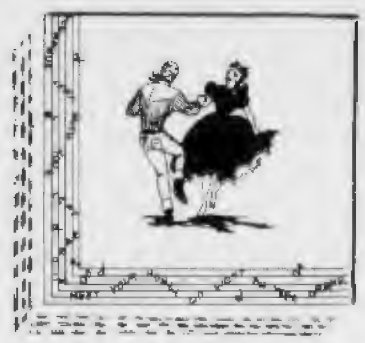
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**Comment:** Country style hoedowns.
Rating: ☆☆

**I SAW THE LIGHT — Blue Star 1918**
**Key: A** **Tempo: 132**
**Music: Fontana Ramblers** — Guitar, Bass, Fiddle

**LONESOME ROAD BLUES** — Flip side to I Saw The Light.
**Key: G** **Tempo: 132**
**Music: Fontana Ramblers** — Guitar, Bass, Fiddle
**Comment:** Standard type hoedown with a western swing beat. Rating: ☆☆

**(FRONTIER DANCE,** *from page 15)*
collection *Good Morning*, and dates back to a time so early as to be almost pre-western frontier.

But now, after perhaps twenty dances of two tips each, our winter clodhopper dance has ended. It's back to the wagons and sledges and snow-encrusted saddles, back along the endless frigid roads beneath stars froze tight


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in the sky and jack rabbits froze high in mid-jump, back to the sod houses and the perpetual wind, to the isolation and the back-breaking days of labor. There will be another dance in two weeks or in a month. Spring somehow will arrive again, bringing a softness to the wind, greening to the hills, brave leaves to the spindly little trees an optimistic farmer has planted among the grama or buffalo grasses. The prairie will turn bright with early spring flowers, and the horrors of a Great Plains winter once again will become remote as a nightmare that no one cares to recall.

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The 10th Annual Reunion of Overseas Dancers is being held in the Pocono Mountains of Pennsylvania at the lovely Pocono Manor on August 10-12, 1972. Last year 22 callers and 5 round dance instructor teams were on the program, almost a like number is expected this year. If you've ever been a member of an Overseas Square and/or Round Dance Club you may be eligible for membership in the

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Overseas Dancers Assn. and attend their reunions. May we suggest you write to John and Freddie Kaltenthaler, General Chairman, Overseas Dancers Assn., Box 277, Ponoco Pones, Pennsylvania 18350.

### IN MEMORIAM

The world of square and round dancing will greatly miss these friends who passed away in recent months.

**Lucile Schleuning** (Schleuning's Record and Apparel Shop) Rapid City, So. Dakota, Nov. 8, 1971.

**John Gardner** (Pioneer Caller) Green Bay, Wisc., Nov. 9, 1971.

**Lawrence M. Thorn,** Peoria, Illinois, Nov. 13, 1971.

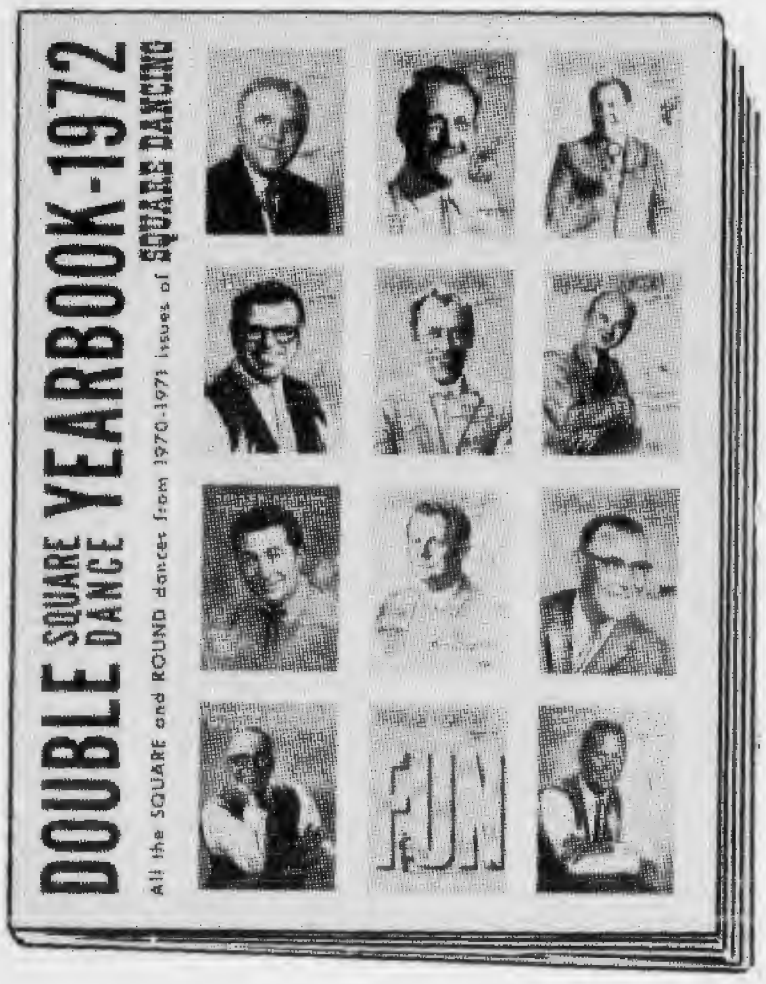
**Lois Palmero** (Round Dance Teacher) La Mirada, Calif., Dec. 23, 1971.

Our heartfelt sympathy to their families and friends.

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## SQUARE DANCE PRESS RELATIONS AT WORK

For a period of more than five years we (SIOASDS) utilized the services of a national press clipping bureau. Several times each week we would receive large envelopes containing clippings from newspapers and magazines that mentioned square dancing. The clippings were studied, various items were tabulated and over a period of time we began to see square dancing as the non-square dancer, reading his daily newspaper throughout North America, might see it.

For the greatest part, the clippings were a testimonial of sincere, enthusiastic square dancing journalism. Included were many square dance columns, some undoubtedly still in existence today, which served as local directories for square dance activities. Others were feature stories, a fair percentage with photographs that told of some festival, special event, anniversary, etc. A number were good human interest stories telling about the activity as the writer, usually a non-dancer, saw it. All in all it was apparent that the amount of space given in the press would be worth many thousands of dollars if the same space had to be paid for.

It was obvious in some instances that great care had been taken in the writing of the stories and in the supervision of the photography. Undoubtedly knowledgeable square dancers saw to it that the writers were furnished with up-to-date facts; were informed that square dancing is no longer a barn dance; that contests play no part in the contemporary activity and that while today's activity sprouted from the early barn dances, there are few resemblances between the two. Those stories that were accompanied by photographs and which consequently attracted the greatest attention of readers were of great interest in our study. Pictures that showed happy dancers, laughing, well costumed friendly people, were not always in the majority. Sometimes the story would say "square dancing is fun" and then just as quickly reverse the statement by the sour expressions portrayed in the picture.

What bothered us most were the pictures that sometimes unintentionally "exposed" square dancing as something that perhaps it wasn't. A photograph of a couple in their older years kicking high above their heads might be all that was needed to discourage a non-dancer. "It looks like they're having fun but I could never do it!" would be a normal reaction.

Square dancing, like many activities, has its "in" jokes—things that are meaningful to the folks in the activity but mean little to the uninitiated. A few years ago a clipping, showing a square dance couple behind bars in jail, gave the immediate impression that these square dancers were lawbreakers. Of course, if somebody took the time to read the caption carefully they would notice that this was simply part of the ritual some square dancers go through to earn a "jailbird" badge. Waking up the caller in the middle of the night and having him call for a square or two may be fun for those involved but the resulting story in the morning newspaper may tend to cast a negative vote for square dancing. A "traveling outhouse" being transported from one square dance area to another, accumulating signatures and badges as it goes, is understandable fun for the dancers involved, but to the viewer who sees a picture of the contraption on the front page of his newspaper there could be another negative response. A negative response in this instance is more than simply bad publicity. If it deprives this activity of a single future potential dancer, it is extravagant publicity indeed.

To be sure, the greatest amount of newspaper publicity has been on the plus side.






**GOOD PUBLICITY?** Three examples of recent photographic displays of square dancing taken from two large metropolitan newspapers. (Left) A "Traveling Outhouse." What does it mean to a non-dancer? (Center) Photographers seem to gravitate to these "leg" shots. (Right) "Square Dancing's too energetic for me."

Well-posed pictures quite often indicate that some time was spent with the photographer before the pictures were shot, helping him to get his best picture and at the same time assuring square dancing of a good portrayal. Good feature stories would seem to indicate that a square dancer has said to the columnist or feature writer "There are many square dancers in this area who will be reading this story. Won't you please let me read it before it goes to print, in hopes that I can help to authenticate it before it reaches the readers?"

Not all areas are fortunate enough to have favorable news coverage. Those areas which are the lucky ones can turn this opportunity into valuable area promotion.


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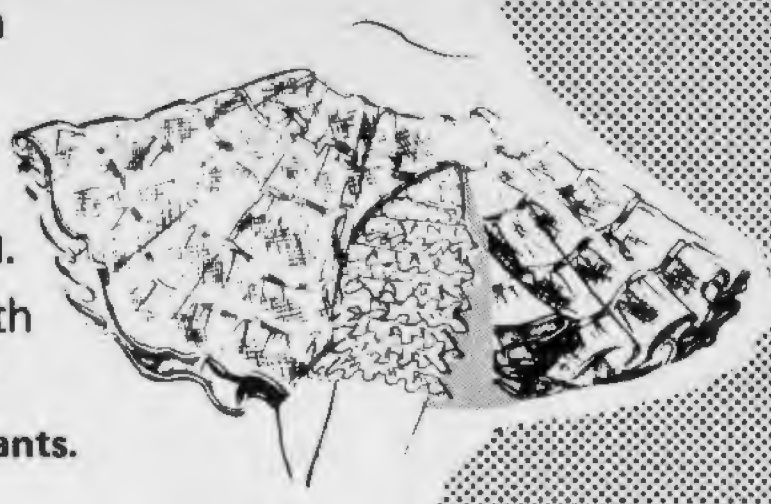
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**(BIG EVENTS,** *continued from page 13)*

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July 28-30—International S/D Fest., Municipal Audit., Long Beach, Calif.

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Aug. 6-11—Promenade Hall's 1972 Callers Course, Promenade Hall, 35 miles S.E. of Chicago, Ill.

Aug. 7-12—B.C. S/D Jamboree, Penticton, B.C., Canada

Aug. 11—5th Annual Boat Dance, Lake George, New York

Aug. 11-13—14th Wisconsin S/D Conv., Onalaska, Wis.

Aug. 11-13—3rd Ann. Monterey S/D Fest., Seaside H.S., Portuguese Hall, Monterey, Calif.

Aug. 11-13—10th Ann. reunion of Overseas Dancers, Pocono Manor, Pocono Pines, Pa.

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Aug. 11-13—Squaw Valley S/D Weekend, Beautiful Sierras, Squaw Valley, Calif.
Aug. 12-13—14th Ann. Aug. Weekend S/D, Chaparral Convention Center, Ruidoso, N.M.
Aug. 13-18—Squaw Valley S/D Week, Beautiful Sierras, Squaw Valley, Calif.
Aug. 18-19—Mason Dixon S/D Fed. 8th Star Spangled Banner Fest., Hunt Valley Inn, Cockeysville, Md.
Aug. 25-26—2nd Ann. "Summer Shadows" S/R Dance Fest., L. C. Walker arena & annex, Muskegon, Mich.
Aug. 25-27—16th Ann. Summer Fest. & Salmon Barbecue, Western Dance Center, Spokane, Wa.
Aug. 20-25—Cal Golden's Callers College, Hot Springs, Ark.
Sept. 1-3—Labor Day Weekend Kewanee Kickers S/D Fest., Kewanee, Ill.
Sept. 1-3 — Labor Day Weekend Big Foot Jamboree, Klamath River Reelers, Happy Camp, Calif.
Sept. 1-3—7th Ann. Western Style S/D Fest., Hoedown Island, Natural Bridge State Park Resort, Slade, Ky.
Sept. 8-9—Tri-State Festival, Notre Dame Convocation Center, South Bend, Ind.
Sept. 8-10—Square Dance Weekend, Farragut Hotel, Rye Beach, N.H.
Sept. 9-10—4th Ann. Buggy Stomp, Elk Mountain Pavilion, Elk Mountain, Wyo.
Sept. 15-16—2nd Ann. S/D Grape Fest., Napa County Fairgrnds., Napa, Calif.
Sept. 15-16—2nd Ann. Nebraska State S/R Dance Conv., Norfolk, Nebr.
Sept. 16—3rd Ann. Myrtle Beach Fest., Conv. Center, Myrtle Beach, S.C.
Sept. 16—8th Ann. ORA Fall Roundup, Bell Municipal Audit., Augusta, Ga.



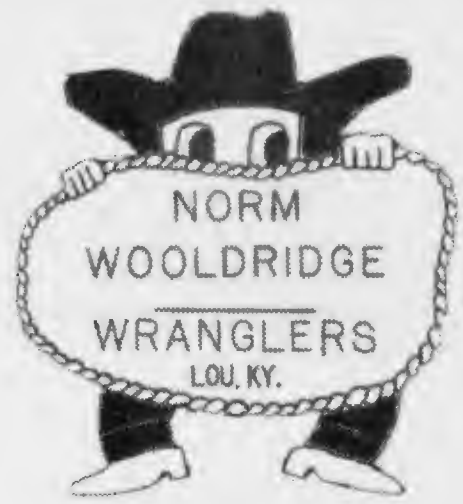


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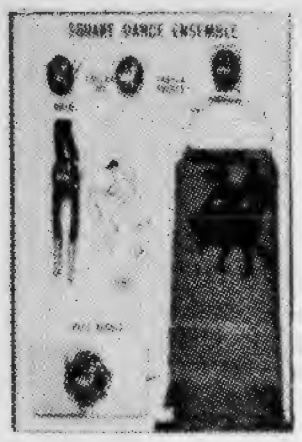
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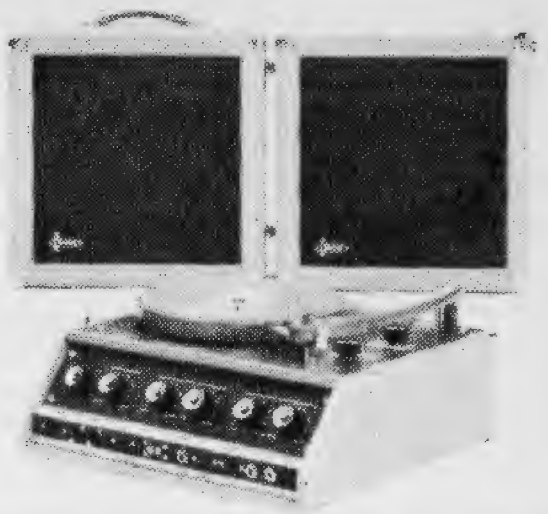
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Sept. 16—S/R & Folk Dance Fall Fest., Willow Lake, S.D.
Sept. 18—5th Ann. Jamboree, Centennial Secondary School, Belleville, Ontario, Canada
Sept. 24—6th Ann. East-West River Callers' Assn. Sq. Dance, Ft. Pierre, S.D.
Oct. 7-8—24th Ann. Western S/D Fest., Quadra Dangle Clubhouse, Laramie, Wyo.
Oct. 13-14 — 8th Annual International Fall Festival, Syracuse, New York
Oct. 13-14—17th Chattanooga Choo Choo S/R Dance Fest., Chattanooga, Tenn.
Oct. 20-21—5th Ann. "Spirit of 76" S/D Fest., Yorktown Intermediate School, Yorktown, Va.
Oct. 20-21—6th Annual Border Booster SDA Festival, Plattsburgh, New York
Nov. 4—14th Ann. Richmond Reelers Harvest Ball, Julian Smith Casino, Augusta, Ga.
Nov. 4—Western Mardi Gras sponsored by Omaha Area Callers' Assn., Omaha, Nebr.
Nov. 19-20—Manitoba S/R Dance Conv., Winnipeg, Manitoba, Canada
Nov. 23—5th Ann. Thanksgiving Day Dance,


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**(LETTERS,** *continued from page 3)*
much for the many single people who enjoy our hobby. Also, we wish to thank you for mentioning our organization in your article. . . . Our organization is set up to help form chapters throughout the states as well as abroad. We have been in operation for 22 years so do have the experience to assist others. If any inquiries come to you for assistance with singles clubs we would appreciate being able to assist them.

Jay Metcalf, V. President
Bachelors 'n' Bachelorettes International
Los Angeles, California

Dear Editor:

In teaching beginners . . . why do you stress long sleeved shirts? Is there really a good reason for it or is this just custom?

Jack Darlow
Helena, Montana

**This is one of the "niceties" in square dancing that seems so important. A person gets warm when he dances and perspiration becomes a**


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**problem. As one lady put it "the thought of grabbing on to a hairy arm, wet with perspiration is simply not appealing." There is also the problem of making a firm enough grip when doing a forearm turn that makes the dryness of a shirt sleeve all the more advisable.—Editor**

Dear Editor:

Thank you for including some instructions for square dance apparel in Sets in Order (SQUARE DANCING), particularly the cape coverup in the June 1971 issue. I made the cape and enjoy wearing it very much. A friend saw my cape and wanted to make one and the fact that I told her I got the instructions out of Sets in Order has encouraged her to subscribe.

Joe and Pearl Barrett
Midwest City, Oklahoma

Dear Editor:

Concerning your editorial page 8, December, 1971. Your question about change in the past twenty years is very appropriate. We will read with interest the answers. Since you ask for comments we will add ours. Our experi-

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Ted and Lois Mack
Rounds

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ence only goes back fifteen years. True, dancing has become more sophisticated with many calls in vogue that were never heard of a few years ago and some that seem new today are old ones brought back to life again. . . . One thing that is not new or different but is as delightful as if it were new is comfortable dancing to expert timing that lends itself to "style" in dancing. This we are sure is being kept alive.

Raeman and Irene Jack
Stoneboro, Pennsylvania

Dear Editor:

Nowadays the Tokyo Square Dance Caller's Assn. has been developing remarkably among young generations. As you know, the 10th Japan and U.S.A. Square Dance Convention was held at Kinugawa. The Imperial Prince and Princess Mikassa joined the convention and especially two numbers of the contra dance, The Quiet Dance and Sweet Georgia Brown, which you (Don Armstrong) called and taught us during your stay in Japan were requested by them at the convention. Most of


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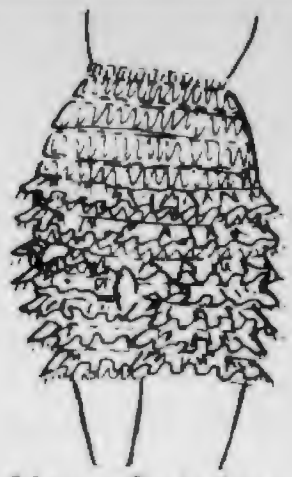
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young people seem to like contra dance so we have to schedule the time for contra dance in big jamborees. I am nominated for the caller of contra dance at the New Year's Party so I have been practicing it day by day.

Motozo Asanuma
Tokyo, Japan

## NEW RECORD CATALOGUE

Alan Bedford of London, England is in the process of compiling a square dance record catalogue. What makes this news is that, in addition to the usual information (caller, label and number, etc.) Alan has undertaken to tabulate the movements used in each of the singing calls. Movements are listed in the order in which they appear in the Basics and Extended Basics Program of American Square Dancing Caller/Teacher Manuals published by the Sets in Order American Square Dance Society. A notation is made of the movements used on each record. The object is that callers can easily select records which do not contain movements above the standard their groups have reached or, if they have just introduced

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a new movement, reference to the analysis will quickly show records which contain it. Something of this nature can't help but be a most useful contribution to square dancing.

### 13th ANNUAL SQUARE-A-THON

Pleasant Hill Twirlers of East Peoria, Illinois, sponsored their 13th Square-A-Thon benefit dance last October 30th with eighteen Central Illinois callers donating their time and talents for the dance. Recipients of the proceeds were fellow dancers Fred and Linda Roberson of Rural Morton, Illinois, innocent victims of a serious automobile accident which left Fred suffering from complete kidney failure. The dollars from the Square-A-Thon were obviously a small amount when compared to the tremendous expenses being incurred, but the thought behind it and the couple's appreciation are immeasurable.

In recognition and appreciation for continued interest and support of the dance over the years, a plaque was presented to Les and Lela Newcomb, originators of the idea. Past proceeds from this annual affair have gone to


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**Do not send us anything now** — but if you have, or know of someone who has, really unique material valuable to historians and researchers, and which should not be destroyed . . . write to us and we will send you a little brochure about our plan.

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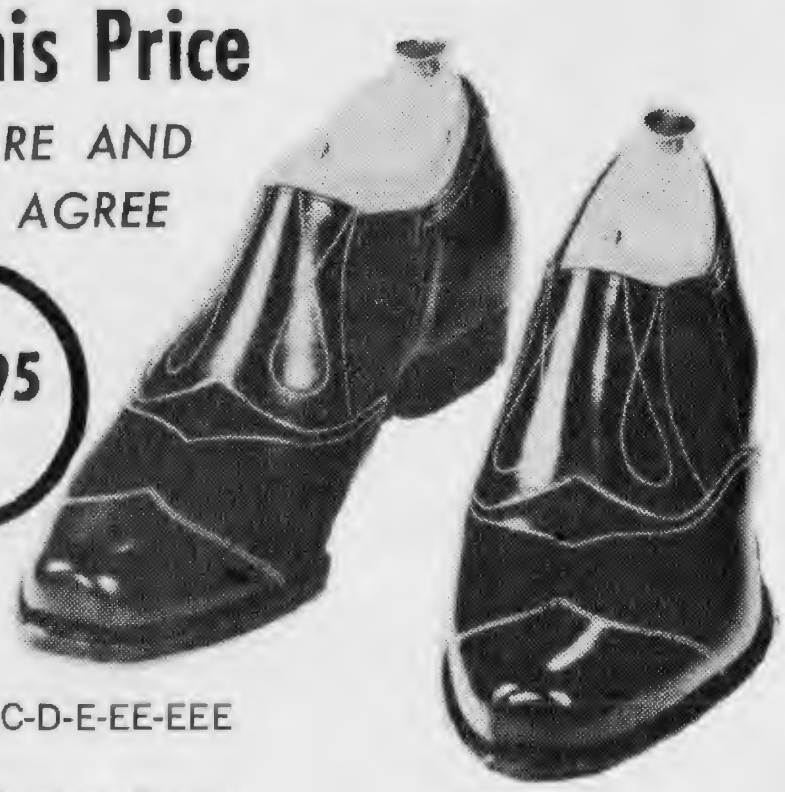


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On November 14, 1971 a ribbon cutting ceremony opened the beautiful new Senior Lounge, part of the PC "U" complex. Included in the activities that started around December 1st is square dancing. The important thing about this is that square dancing just has to be an accepted activity in Charlotte County to be so recognized by the Adult Education Assn. of Charlotte County.

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"Retreaters" (left to right) Raymonds, Straubes, Smiths, Rogers, and Ericksons gather in front of their banner in one of the lodges at Isle Royale National Park, Michigan.

The group dances intermittently in the basement of the home of Russ (retired Professor, caller of Dollar Bay) and Marion Smith. Included in the group are Dr. John and Betty Straube, L'Anse; Pete (school principal) and Ellen Raymond, L'Anse; Dick (businessman) and Eunice Leeman, L'Anse; Gus (mortician) and Neva Erickson, Calumet; and Bob (Park Ranger at Isle Royale National Park) and Kay Rogers. For the past five summers they have sailed via Ranger III to Isle Royale at the invitation of the Rogers. After three days in this quiet atmosphere with freedom from smog, machines and overpowering population, it must be difficult to return to the humdrum of everyday living. Perhaps the knowledge that they will return to this beautiful island enables them to carry on for another year.


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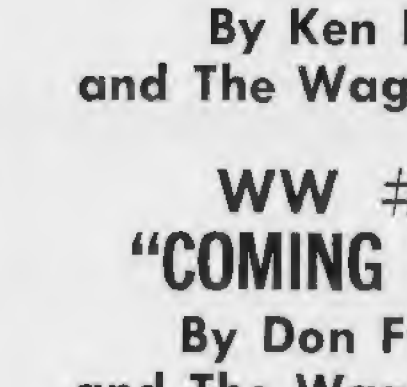
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TR111 - DOZEN PAIR OF BOOTS, Bill Ball
TR110 - MORNING AFTER, Bill Ball
TR501 - 5¢ SPECIAL - HOEDOWN
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## RECOGNITION FOR A CALLER

Marvin Labahn of Chicago Ridge, Illinois was recently a recipient of the "Chicagoland 100 Award" as one of the 100 area citizens who best epitomize the city's I WILL motto. The winners were selected by a committee under the direction of Chicago Historian Paul M. Angle. Nominees were screened and evaluated on the basis of degree of service, size of group served, degree of self-sacrifice and results obtained. Marvin was chosen to receive



Courtesy Chicago Historical Society

"I WILL" Award

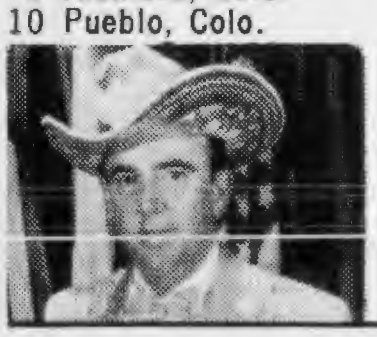
this award for his untiring service in the field of recreation as a square dance leader, caller and instructor. He has also contributed many hours to the Chicago Area Callers Association, editing a directory of square, round and folk dances for seven years, teaching new dancers and calling for clubs. He has also devoted many hours to the Chicago USO square dance program and doing "one night stands." The 100 recipients were honored at a dinner and were presented a beautiful gold medallion to commemorate the event.

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27 Virginia Beach, Va.
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**May**
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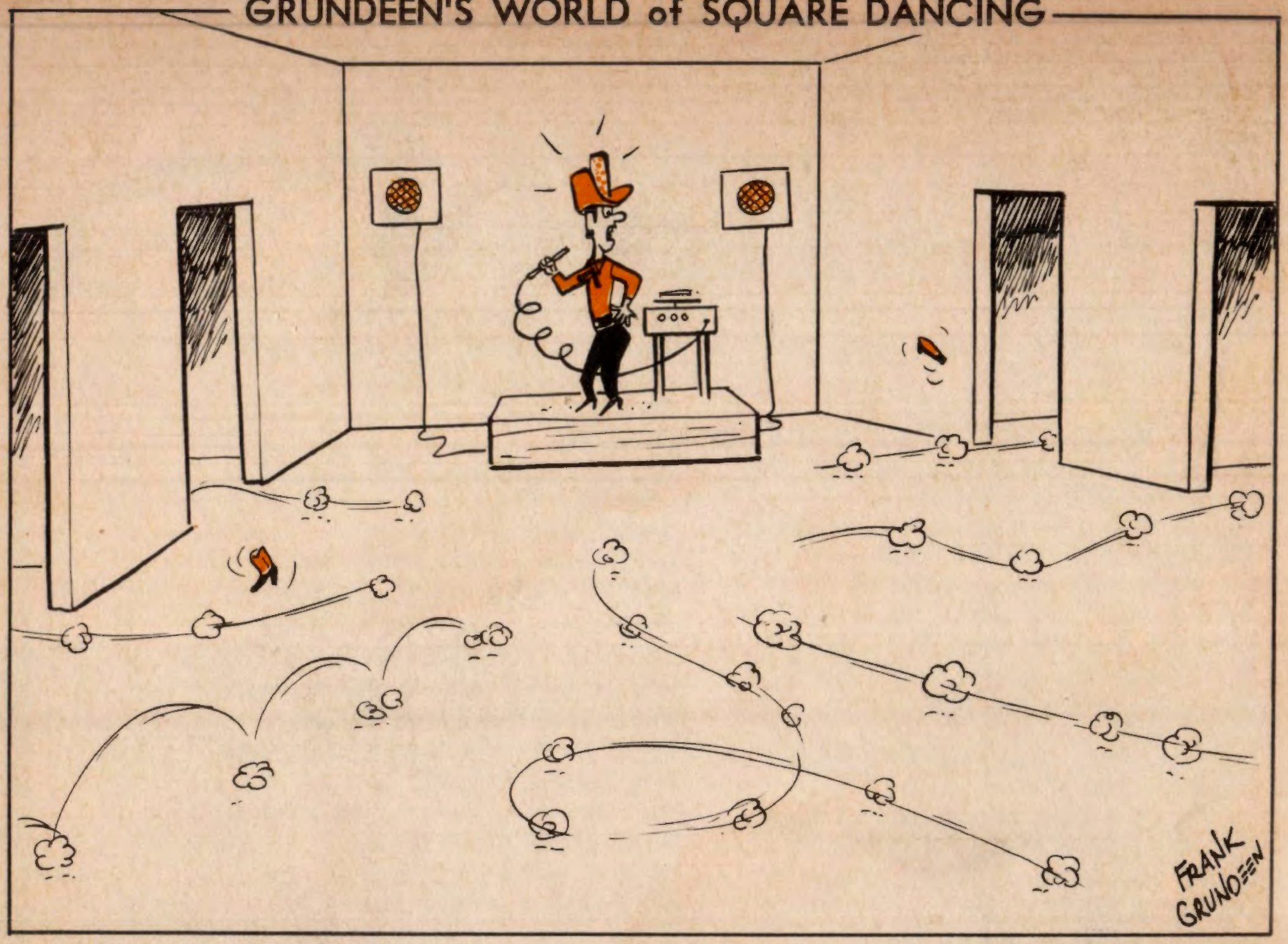
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